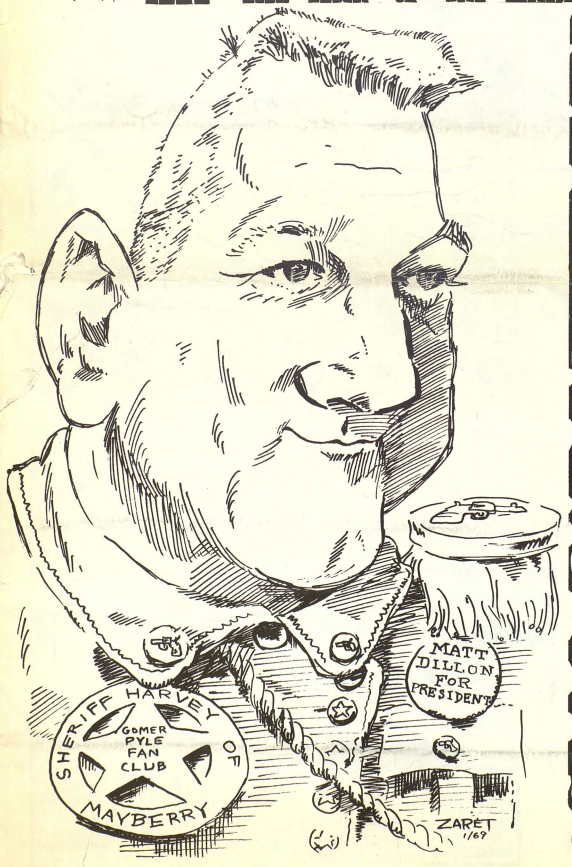
the Ann Arbor ARGUS

VOL. I NO. 1 THE ARGUS January 24 - February 7 EXTRA!

1969 THE YEAR OF THE WARM GUN



INSIDE:

STRANGE BUT TRUE: SHERIFF HARVEY BARES HIS TRUE EMOTIONS ABOUT RUNNING RED LIGHTS RED CONSPIRACIES LAW AND ORDER AND OTHER PERTINENT REVELATIONS

ALSO: LIVING THEATRE'S BECK AND MALINA

TIM BUCKLEY

NEIL YOUNG

JUDY COLLINS

SDS SPLIT

AND ALL SORTS OF GROOVY THINGS!

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CAST

EDITORS: KEN KELLEY
DAVID BAKER

Artists: Phil Zaret, David Baker
Managing Editor: Jeremy Joan Hewes
Staff: Dan Berman, Neal Bush, Jeremy Cohen, Linda Duchin, Brian Ford, Sue Freiberg, Terry Gardner, Henry Gastony, Doug Latto, Sue Norton, Jayne Shister, John Sinclair
Layout: Iris Hisaw
Member, Liberation News Service, ph: 769 - 6374

EDITOR'S NOTES

CREDO - If the Chicago Tribune can have a Credo, so can we. I believe first of all that there has to be an alternative to the shit being perpetrated, specifically in the Ann Arbor - Ypsilanti area, but also generally. That is mainly why the Argus was conceived. There has to be an alternative to the Ann Arbor News - Mich igan Daily, Detroit News - Free Press "objectivity". We will not be intimidated by anyone. Or by any ideas or words. The kind of stupid suppression that says "fuck" can't be printed is just as much of an enemy at a police censor. We are, at our inception, a semi monthly paper. We hope to eventually become weekly, but we hope eventually to do a lot of things, too. The point is NOW, and right now we want to get as much down as possible with what's happening sensu wiss, politically, musically and everything else that's happening. A lot of the stories will take the form of interviews, because it's the most direct way of getting straight at what's happening, without the reporter or the editor sticking in his objectivity. We obviously can not be a fresh, hot-off-the-wire news paper due to publication limits, but we hope to dig up stories and explore more fully those that have been dug up. Enough said. Anything you want to say, please say it by writing or calling. If there's anything happening, please call us and tell us and we'll try and report it. Out front.

HISTORICAL NOTES & ASIDES: "Argus" was the name of the very first newspaper known to have been printed in Ann Arbor, or Washtenaw County, for that matter. It existed as a monthly paper from circa 1830 to circa 1870, from which date a general metamorphosis has been occurring, the progeny of which process has been the Ann Arbor News, more or less.

The Argus was also a mythical monster with a hundred eyes and he gave 50 of them to a peacock for some reason, or something, so thanks to him you can tone color re set.

DISTRIBUTION: Anyone who lines in an untapped market and thinks the Argus should be read there and wants to have distributed papers, please contact immediately. After a couple of issues, bread can be made on it. Really. Especially Ypsilanti.

ADVERTISING SELLING: Sell ads for the Argus and bread can be made immediately. Call 769 - 6374.

ARTIST: Art work of any sort, on a regular basis especially, would be groovy to have. Start submitting stuff, by coming over to 807 S. State or writing.

CALENDAR: Starting with the second issue, the Argus will begin publishing a calendar of events. If you know of an event, call or write as soon as possible. PHOTOGRAPHER: The Argus needs groovy photographers. Freedom guaranteed. Please contact the Argus immediately if you are one, or know of one. 807 S. State, or 769 - 6374.

RUFUS COLLINS, member of the Living Theatre troupe, is into a high-energy rap during the troupe's presentations in Ann Arbor last month. For an interview with Living Theatre's founders, Julian Beck and Judith Malina, see pages 4 and 5. Photograph is by Bob Sheffield, wherever you are. Thanks, Bob. You're groovy.

Landlords–paper tigers

[The authors are both organizers in the current rent strike.]

By Peter Denton & Stu Katz

"Blacks want power, students want power, tenants have power." This statement by Ron Glotta, rent strike lawyer, points out the potential a rent strike has for creating new political and economic relations.

This is the purpose of the AB-Ann Arbor Rent Strike which has now begun. Throughout the city of Ann Arbor. The goals of the strike are to force the Ann Arbor Property Management Association (AAPMA), a cabal of major property owners and managers, to recognize a Tenants' Union and to collectively bargain with such a Union over every aspect of rental living including rental rates, determination of the provisions of the lease, damage deposits, handling of complaints, parking space, and others.

Rent strike organizers, now numbering over 100, plan to begin placing rents into an escrow fund when 2000 pledges are received from tenants living in apartments operated by the members of the AAPMA. The members of this property association are: Ann Arbor Trust, Charter Realty, Milcee Mgt., BMR, Post Realty, Wilson White Inc., Walden Mgt., Apartments Ltd. Summit Associates, Patrick Pulte Inc., Dahlman Bros. Realty, Campus Managemten. The rents will remain in escrow until the major rental management agencies recognize the Tenants Union and the substantive issues have been negotiated to the satisfaction of the tenants.

The day-to-day administration will be handled by a 14-man steering committee composed of 11 at-large members and three ex-officio members from Student Government Council, Student Housing Association, and the Lawyer's Guild. Each at-large member of the steering committee will also be in charge of ten organizers. In this way the steering committee will have ready access to the opinions of its constituency of organizers and vice versa. Major policy decisions can only be made by the entire group of organizers until the goals of the strike are reached, after which the tenants themselves will decide the future course of the union.

Little needs to be said about the current rental situation in Ann Arbor. Rents nearly the highest in the country, leases tailored to completely screw the tenant, excessively high damage deposits which are often never returned, and substandard housing conditions clearly demonstrate the stranglehold the property owner has on the tenant in Ann Arbor.

It also further emphasizes the priority given to property and profits over the welfare of the people. What is generally not known, however, is that tenants can exert significant economic pressure on landlords by refusing to pay rent and can do this with virtual impunity. They can be protected from eviction by legal maneuvers for an extended period of time, and perhaps indefinitely.

The reason for this is that, historically, landlords have been the defendants in landlord-tenant litigation, and the tenants have been the plaintiffs. It is not surprising then that the laws developed in a way most favorable to the defendant-the landlord. But whenever a tenant refuses to pay rent, the roles are reversed–the landlord must sue the tenant–and the tenant finds himself in the more comfortable position of being able to utilize the tactics which were once considered to be the sole perrogative of the landlord. Most importantly, this includes the right to a jury trial and to appeal as well as the requirements of serving notice prior to court action.

In addition, the landlords must sue many tenants and the courts geared to a minimal flow of litigation of this sort, simply cannot handle the increased load. Together these factors cause the entire process to be stretched out for a long period of time.

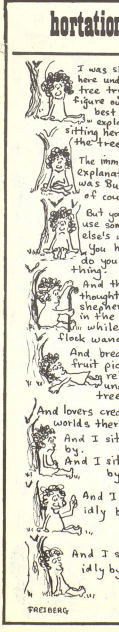
Since the landlord will not be receiving rent during this period and will consequently be without substantial income, he must at some point negotiate or go out of business. *For those few striking who may have reached the end of legal process by this time, and lost their case, they may simply pay rent and stay, or leave with out paying rent.* Suits by landlords for non-payment of rent are possible, but, again, time-consuming and expensive and therefore improbable. To give the reader an idea of just how effective this dilatory process can be, a rent strike in Muskegon, Michigan, run by Ron Glotta–the lawyer hired by the Ann Arbor organizers–dragged on for 11 months without a single eviction even though only 20 apartments were involved. One can well imagine the effectiveness of a strike involving not 20 apartments, but hundreds.

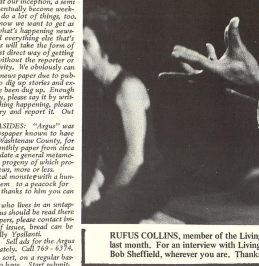
Technically, the strike would be considered successful when the goals outlined above are reached.

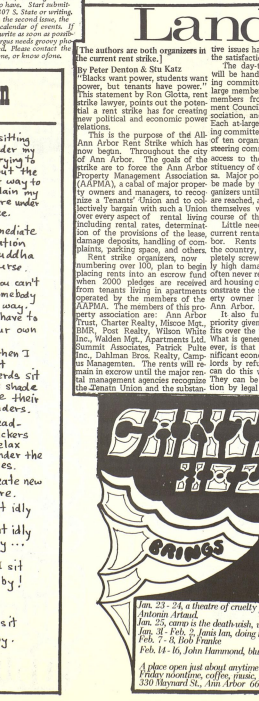
But the real value of the strike must be measured in terms of its ability to make the tenant aware that he can exert considerable control over the way he lives through an effective organizational effort using truly democratic means. Furthermore, to the extent that the tenant sees that at least on this issue his enemies include not only landlords but the courts and the University as well, he may learn how the governmental and educational bureaucracies serve interests which rarely coincide with his own.

These last two effects, the increased feeling of efficacy and a deeper understanding of the political positions and power of certain institutions form the longer range, more abstract goals of the rent strike.

hortation


I was sitting here under my tree trying to figure out the best way to explain my sitting here under the tree.
The immediate explanation was Buddha of course.
But you can't use somebody else's way. You have to do your own thing.
And then I thought Shepherds sit in the shade while their flock wanders.
And bread-fruit pickers relax under the trees.
And lovers create new worlds there.
And I sit idly by.
And I sit idly by...
And I sit idly by!
And I sit idly by.
FREIBERG




CANTERBURY HOUSE
BRINGS TO YOU...
Jan. 23 - 24, a theatre of cruelty production of Burnese drama, and a film by Antonin Artaud.
Jan. 25, caves is the death wish, with Kurt Vonnegut in person, 3-D films
Jan. 31 - Feb. 2, Janis Ian, doing it!
Feb. 7 - 8, Bob Franke
Feb. 14 - 16, John Hammond, bluesing it
A place open just about anytime for just about anything. Soup kitchen Mon. - Friday noontime, coffee, music, Martha, study?, get warm, exhibit?
330 Maynard St., Ann Arbor 665-0606 - down the alley

CONTENTS

Page 2 - Contents, Editor's Notes, Hortation, Landlords–Paper Tigers
Page 3 - Doug Harvey–Ann Arbor's Finest
Page 4 & 5 – Rap with Julian Beck and Judith Malina
Page 6– Pot-pourri, Sin, Turkey–30 Years a Joint
Page 7 - Judy Collins
Page 8–Yummy, Yummy, Yummy
Page 9 - Fleagle
Page 10–John Sinclair, Two Views of the Cop
Page 11– Baker
Page 12 - SDS-Klonsky
Page 13–Detroit News drug reprint
Page 14 – Cinema II
Page 15 - Tim Buckley
Page 16 – Neil Young
Page 17 – Jazz Notes, Pome
Page 18 – Creative Arts

Page 20– Groovy tv, Ann Landers

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Doug Harvey: ANN ARBOR'S FINEST

". . . When you get to the point where you come within my jurisdiction, then I say to you you're asking for problems. . ."

[In the interests of public service, the Argus takes you on a safari with Ann Arbor and Washtenaw County's greatest game hunter of all, Sheriff Doug "The Man" Harvey. Although many portions of the following interview may seem like a complete shuck-&-jantasy dialogue that comes from a satirical skit, Harvey actually SAID everything below. Then again, maybe it doesn't sound that fantastic, all things considered. Anyway, don't be intimidated by the length of this article--READ the entire thing and test your credibility quotient, and marvel at the mentality that could produce such an outlook.]

Q: Well, Sheriff Harvey, how long have you been sheriff now?

Harvey: It will be four years this month. I'm just finishing my first term in office, and this is my first four-year term.

Q: Do you like the job?

Harvey: Yes, I do. I like law enforcemtn, and I enjoy being Sheriff. And I work hard at it. . .I try to, anyway.

Q: I see. Since we're from the University of Michigan, I'd like to bring our interview right away into the relationship with the University: Both with the students and the administration?

Harvey: As a whole I would say the relationship has been very good. This is one thing I say I would like to get clear of up, too, because of the fact that the University of Michigan has been getting blamed for a lot of things that it shouldn't be blamed for. I think you've got about 30,000 students up there, and because you've got a few radicals which you're gonna have anyway, they raise a lot of cain and get a lot of publicity. They say "University of Michigan" and I don't think it's fair for the students who go to the University and want to get an education and are trying real hard, why they should get the blame for something someone else is doing.

Q: I see. You spoke about these types of students. What sort of student is it exactly do you feel have been causing the trouble and would you define what those students are.

Harvey: Oh, I'm not sure they are students, but they are hanging their coattails as students of the University of Michigan. I would question some of these individuals and what we're talking about are the protesters, the sit-in'ers, and so on. I think it's fine to have freedom of speech and freedom of everything else, I will never question that any time, but when you come right down to it and say, "now we are going to violate the law, irregardless of what the law says"--these types of individuals have to be dealt with. There's no doubt about it. As I told them before, when the protesters come down here the last time, "Protest. There's no law against protesting. But do it in an orderly fashion and within the realms of the law." But they saw they would not fit to make sure they got arrested. Why, I don't know. What kind of individuals are these people. I have no idea. [Note: The most recent incursion occurred last September when 250 students were arrested for sitting in at the Washtenaw County Building in support of welfare mothers' demands for money to clothe thier children. An additional 400nwere at the County Building in sympathy. Sheriff Harvey and riot control squads from four counties cleared the 250 out, and most have been convicted of the heinous charge of "trespassing"]

Q: Could you be specific. You said they were looking forward to being arrested. Do you mean the County Building incident last September specifically, orjust in general.

Harvey: Well, on both situations. The situation at the county building and the situation of the draft board. [Note: Similar protests have occurred at the Ann Arbor draft board, most recently last April.] They made it evident that they were going to be arrested and that was all there was to it.

Q: Do you draw any line between protesting--though it may be against the law--such as "trespassing" (sit-ins, picketing and entering?]

Harvey: I don't question what the cause is, but I do question the part where they violate the alw. Irregardless of what the law's is, the law has been here for many, many years and we must obey the law. If we were to overlook this little group or the big group because "oh, they aren't really doing anything bad." They're just sitting in the building, or they're just trespassing here or they're just blocking the entrances or they're just harrassing people"--well, if we let this group go then we have no control over anybody else. The law is there, and is very specific. And all I ask you people to do or the people at the University there, the small group, was to obey the law. I'll make sure they get protection as well as anybody else. Make sure they weren't going to be harrassed oranything in other words, we are for everyone, not just the County Building Citizens [sic] or just the citizens of Washtenaw County, but also the people of the University of Michigan. A lot of them are transients [Transients of Michigan students], a lot of them are visitors here to our state, and so long as they comply with the law, we'll certainly go along with them.

And we've done along with them and a lot of their pranks which is always pulled at a university and we got quite a kick out of some of them. In fact, I've had a couple of the transients come down here and have their pictures taken in my jail. They wanted to know if they could take their picture and I said "yes," and they've brung about thirty ofthem and I gave them a machine gun to take upstairs to the cell block. It wasn't loaded, naturally, and they had beer mugs and they got a big kick out of it and I did too. They had my picture in there with them. There were about 25 or 30 of them in a cell block where they got a big kick out of. And I say, as far as going along with things like this, I very definitely would do, because there is nothing wrong with this whatsoever.

Q: In what way do you think that most of your deputies view their relationship with the university? And wit the University community.

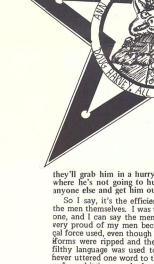
Harvey: I think very well. There's no animosity as far as my deputies with any University of Michigan students. Even the ones that were arrested, the officers did their job and did it very efficiently and once theyjob was over they forgot about it. WE don.t hold any grudge, we can't. We make arrests every day, we make over hundreds of arrests within a week and it would be kind of hard--it would be a very small man who would have to hold a grudge against individuals. In fact, I don't think they remembered half the kids they arrested in the County Building sit-in. [Note: Very interesting, indeed, since each deputy was required, at the trial of the arrested students, to prove he could identify positively each student he had removed from the County Building. The defense for the students questioned that this could be done, saying the deputies couldn't remember, but each deputy swore under oath that he could positively identify each student.]

Q: One of the things that was said was that the law is for the protection of us all. Where exactly does the policeman's job end?

Harvey: I don't thinkyou really have any guidelines. It's just something you kind of have to watch, and we use the expression, kind of "play it by ear." In other words, you want to know how far will a policeman go before he take action, is this what you're trying to get at or what?

Q: Did the copsin Chicago "play it by ear"?

Harvey: Oh, I see your point now. I don't think it's fair for people to start talking about Chicago. I've had this question asked a hundred times. I will never comment about Chicago. I wasn't there. Only think I know about it-only thing you know about it--was what you read or seen on relevision or read in the news media. I I don't think it's really fair for us to give what happened there or I don't think that one person kicked it off. Same way with the County Building incident. I don't think one person could have set it off, two persons, or anything else, because my men were instructed, they were trained, very well trained. And my men were instructed by me, "You'll use no violence whatsoever. You will use all the physical force as deemed necessary to subdue a person. If they resist, you will use a little more force and get 'em out, and get 'em out in a hurry--without attracting a lot ofpeople." You might get a guy who's starting to hit a deputy. Well,



they'll grab him in a hurry. I mean get him right quick where he's not going to hurt us or hurt himself or hurt anyone else and get him out of there.

So I say, it's the efficient, the speed, the control of the men themselves. I was there and watched every single one, and I can say the men used very good control. I'm very proud of my men because there was no extra physical force used, even though they were kicked and their uniforms were ripped and they were spit onand of course filthy language was used to the men. And yet my men never uttered one word to them, nor used any brute force as far as hitting somebody. The nightsticks were left here in the office, they didn't even have them with them, the men who mowed them out. [Note: photographs and eyewitnesses do not bear out this bullshit.]

Q: Why were they then equipped with M-2 rifles and gas masks, and why were there cops on top of neighboring buildings [sniper fire]?

Harvey: I don't know what you're talking about. We do not have M-2 rifles. My men did not have gas masks. I only have 24 gas masks and I've got 70 men. No, my men didn't have gas masks. I think who you're talking about, and I'll clear it for you, is the mobile tactical unit from Oakland County. These are the boys dressed in blue, which my famous quote [sic], The Michigan Daily, quoted as the "mobile tactical pigs". It was right in print. Now the mobile tactical unit is a special trained unit for crowd control, and whenthey come out, when I call for their assistance, or whan any county calls for assistance, then Oakland County does call this particular unit out. They come out prepared for the worst. Even though they may not use it, that is part of their equipment, like my gun is part of my equipment, like my handcuffs. They come out and they have their tear gas masks in their belt, they have their face shields, this is the way they come. This isheir uniform.

Q: On what basis do you decide to call out other units, like this tactical unit?

Harvey: Well, I didn't specifically call for the tactical unit. I called for help. And I said I'd like to have some other agencies in here because of the rumors we were receiving and I've got to go directly on rumors. The rumors were that I was to be faced with five or six thousand demonstrators. We have seen what has happened in towns where demonstrators have gone wild and literally tore up buildings and innocent people have gotten hurt. I didn't want want this to happen in Ann Arbor. I was going to make sure it didn.t happen in Ann Arbor. If it did, we could've squashed it in a matter of a few minutes, with the amount of officers I had here. Consequently, no violence did break out. Everything was inpeace and order and the arrests were done very quickly and efficiently. You see, it is up to men, when I call for help.

Q: You prevent innocent people from being hurt by using these tactics?

Harvey: Innocent people got no business in that crowd! Now when you see a group like this, and you see the mobile tactical unit is going to move them balcc, the best thing--I'm judging myself and the people I've talked to--I didn't want no part of that. Some of the business people didn't want no part of that. They weren't over there in that group. They stood away. They said, "I ain't got no business over there." You had alot of sightseers, granted, and this is going to be human curiosity--"hey, what's goin' on ?" But once we have given the order, "We want this crowd to disperse and disperse immediately, if not you will be arrested"--if you are an innocent bystander you've been given an official order by the police or bythe sheriff to leave. And if you don't, then you're no longer an innocent bystander.

Q: Would this order go for protesters outside the building as well as for those on the inside?

Harvey: If they were ordered to disperse, right! Very definitely. If they were ordered to disperse and they didn't, I would give them five minutes and then I would start thorwing tear gas. And we would start moving in right away with our tactical units, then there's no more innocent people, because you've been given a warning.

It's just like when you were brought up and your mother and dad said, "I don't want you to." You didn't defy them by doing it. And what they're doing is defying the law. The law says "Lookit. Don't do this. Or not here. Go back to the University campus, or go backto your business." "No, I'm not going" is a direct defiance of the law.

Q: How do you decide you have the right to disperse a crowd, especially one that's protesting?

Harvey: You're not getting around the horn [sic] again here. The purpose of arrotest is fine, if it is done in an orderly protest and in the realm of the law. But once you start getting a crowd, then it gets to be a mob. There is no control over a mob. And weren't you taught when you was a child to obey your mother and father, to obey law adn order, weren't you taught this?

Q: I really don't see. . .

Harvey: Weren.t you taught to respect a police officer?

Q: Initially, I suppose.

Harvey: Now. You've got a driver's lisence. Do you have a driver's license?

Q: Yes.

Harvey: Alright. You know what the laws are that prevent you from running a red light, and so on and so on. Why don't you just go out and break them? See, the same principle is here. A police officer at this particular time sees a crowd overstepping--Or I see one--and I see immediately that this crowd could get out of hand. They keep getting louder and louder and noisier, and I say, in defiance. This cannot be tolerated, nor will it ever be tolerated as long as I am sheriff in Washtenaw County.

Q: Do you make anydistinction between driving through a red light carelessly or protesting peacefully to prove a point, and going out and shooting somebody?

Harvey: They're the same thing. A crime's a crime. No matter how small or how large. "Course, there are more violent crimes, such as shooting, assasination, tht type thing-very definitely we would look at that sort of thing differently from a driver who was sitting in or protesting. Very definitely. What you got involved with there is a felony and a misdemeanor. They're two very different ones that you have to draw. You talk about misdemeanors-tarffic violations, trespassing, disorderly persons, fighting-this is misdemeanors. Shooting, assasinations, rape are your felonies. These are much more serious.

Q: Why do you suppose people decide to get arrested for protesting something they believe is wrong?

Harvey: I wish I had the knowledge of this. Why they do it. Believe me. Because if there was some solutoin here or some reasoning behind it, then I could find out. I'd certainly work on it and hope it would never happen again if I could get to these kids and say, "Lookit. Here's what happens. You're going to go all through the mill--this lousy little misdemeanor on your record which still you have a record. You've been fingerprinted, you have a police number. All the rest of your life you're going to have to go though. You're a young kid--18, 19. Maybe someday you know you'll want to run for office or not right away. Maybe in another ten years something might come up, something very important, and they'll look back and say "Have you ever been arrested?" And you've got to answer them honestly. "Yes, sir, I was. And it was no college prank."

Q: Do you think that a policeman in a University community requires different training than a policeman who is out in shaker heights or something?

Harvey: Right. Very definitely, because like I say, you've got to have college kids--understand them, number one. And we are in a community where I have two universities, Eastern Michigan University, of course, and the University of Michigan. And you've got to know what's college pranks, because there's gonna be some.

Now at Eastern, when they had the other president there [Note: Eugene Eliot], if a student was arrested for any type of a crime, a misdemeanor or whatever, if he was arrested and taken to jail they would expel him, regardless if he was a sophomore,a junior or a senior. I think this is very important. I once arrested some just two kids who were seniors clowning around, and say they were college boys, they were clowning around, they didn't violate the law nothing serious. They were just two of them. And so I though, well, a good old bawling out here from me, I was a part of their lives, be in school and the school wouldn't find out about it. And they respect ed me by it. There was no animosity. They said "yes sir" and they respected the authority I had in my badge. So I think I got a lot more done by talking with these kids and letting them know I'm not going to arrest this, you can't do this any longer. And as I say, it does take special training in a university town.

Q: In your opinion do colleges have the right to punish students for engaging in non-academic, non-University protests?

Harvey: Right! Because they're allowing him to go to our school. Regardless of where you're there we're saying, "Yes, you're from New York, New Jersey, yes. We got one of the finest in the United States. We are giving you this privilege of coming to our school to learn. Now if you want to learn, you want to get an education, you want that degree, then study, and go to school, and forget this junk that doesn't really involve you. Because it could involve your career. You're going to school for one thing, to get a dgree because you want a career. Right? You want some type of real fine job in our society.

Then why get involved in something in which the university says, "Now lookit, if you do this you are going to

continued on page 19

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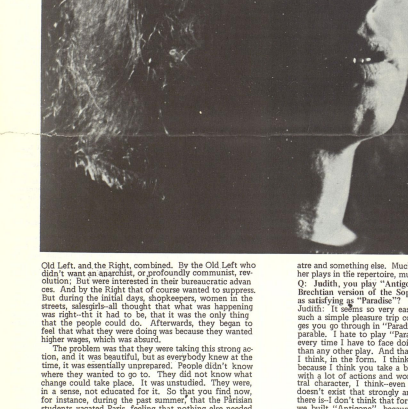
Rap with LIVING BECK

[Julian Beck and Judith Malina's Living Theatre came to Ann Arbor last month and presented "Mysteries and Smaller Pieces," and the total mind-zonker, "Paradise Now." A total festive celebration occurred at the usually staid, overstuffed Michigan Union ballroom, where chairs were busted, and peoples' heads were grokked. It was total experience. Julian and Judith then sat down and talked about things.]

Q: The Living Theatre was in France during the May revolution, and I know you want to talk about the spirit of that revolution.

Julian: The country was really high, zonked, zapped on the whole possibility of the revolution when it began to happen spontaneously. When ten million workers went on strike--occupying factories, refusing to run the railroads, or the mails. The customs offices were vacated; there were no tolls on the highways. The people were doing it initially, I think, not for an increase in wages, but because they really thought in a certain sense the millennium had come and they were going to get rid of the Gaul list government, and they were going to go onto the next stage in social and political development. Very quickly after the it was sabotaged. Sabotaged in a way by the



Old Left, and the Right, combined. By the Old Left who didn't want an anarchist, or profoundly communist, revolution. But were interested in their bureaucratic advances. And by the Right that of course wanted to suppress. But during the initial days, shopkeepers, women in the streets, salesgirls--all thought that what was happening was right--tht it had to be, that it was the only thing that the people could do. Afterwards, they began to feel that what they were doing was because they wanted higher wages, which was absurd.

The problem was that they were taking this strong action, and it was beautiful, but as everybody knew at the time, it was essentially unprepared. People didn't know where they wanted to go to. They did not know what change could take place. It was unstudied. They were, in a sense, not educated for it. So that you find now, for instance, during the past summer, that the Parisian students vacated Paris, feeling that nothing else needed to be done there. That the essential thing to do was to go to the industrial workers, to speak to the workers, to try to begin to spread the word of the Revolution. To get it out of the intellectual environment of the universities alone, and to bring it to the people and that they knew what was going on. And at the same time, to continue their study groups, to continue talking about the Revolution, finding out what they could do, how to do it, what would be the next step. I think it's still a very alive movement in France.

Q: It was at about this time that you started envisioning "Paradise Now"?

Julian: At the time that we signed our contract for the Avignon festival, we were not aware of the true meaning of the Festival, but we soon did become aware of it. Or even so, we planned "Paradise" from the very beginning. The notebooks of the first discussions that we had in January show that we were concerned with ambling a play about the beautiful, non-violent, anarchist revolution--the steps for achieving it, and for taking the audience on a trip which would bring them eventually to a physical and mental disposition to taking revolutionary action.

What happened was that in very, in January, with the events of May and June the play was unacceptable by the administrators of the festival. The events had ad ed us--they had come down to Avignon where we were located and they asked us repeatedly to abandon the Festival, to withdraw, to make a statement saying the Festival was a bourgeoisie enterprise. We had said that we felt that our contribution to the REvolutoin was with this play. That it would not be necessary for us to withdraw. That by presenting this play the Festival would probably take its own position and reveal itself. This did prove to be the case.

Q: It seems to me, at least, that there is fantastic communication in the troupe. At least from what I have been able to observe--you have this fantastic communication. It is very beautiful, like everybody has something to give everybody else.

Julian: The communication is there, and it is deepening all the time. We're always regretting that there isn't enough communication. And the group is constantly exposing itself to self-criticism. It's one of the liviest and also one of the most painful parts of the whole community--this constant questioning of where we're going, and what we're achieving. But it's one of the most valid aspects of relationships with each other.

Q: When you were first starting Living Theatre, 20 years ago, did you envision a "Paradise Now" kind of thing with the audience?

Julian: I think so, yes. Judith?

Judith: Let me say that I knew we were going to do something as different from what we were doing then as "Paradise", but I don't think we could foresee what that would be until we took the step. But I think a breakthrough in the total form was always our hope. And we tried this and we tried that and we tried the other thing to find it, but it wouldn't give. It was still really the, same old form revamped. And I think that in "Paradise" we've made a certain kind of breach between the old theatre and something else. Much more than, say, all the other plays in the repertoire, much more.

Q: Judith, you play "Antigone" in LT's version of the Brechtian version of the Sophocles play. Is that role as satisfying as "Paradise"?

Judith: It seems so very easy to play. So simplistic, such a simple pleasure trip compared to the head changes you go through in "Paradise" that it's not even comparable. I hate to play "Paradise"-- it makes me crazy every time I have to face doing it. But I'd rather do it than any other play. And that contradiction in itself means, I think, in the form. I think it's much more satisfying because I think you take a bigger trip than in any roles with a lot of actions and words. The whole idea of ceremonial character. I think--even in our "Antigone"--really doesn't exist that strongly anymore. And I think that there is--I don't think that form was really working when we built "Antigone", because I think we built "Antigone" very much as an experiment to see if some of those techniques we used in "Frankenstein" and "Mysteries" would work for a poetic play, and a political play, and a classical play, and a Brechtian play. And that was a big question, a puzzle. That was an important question for us to be able to answer for ourselves.

Q: You are going back to Europe in April, and leave us all stranded here in the United States once more. Some have criticized you for this, because they feel if you start something you should carry it through. And now you'll be gone from us again for a long time.

Judith: I think this distinction that you feel is artificial. I don't think there's any difference whether one is in one city or another, whether that city is located in a part of the world that calls itself the United States of America, or a part of the world that calls itself Europe, or Finland, or Indochina, or Vietnam, or North Korea. I just think that the people more people for us there is. . . there's a revolutionary part of the population which is exactly the same in Spain, Yugoslavia, France, England or the United States. Not exactly, of course not exactly, but those differences are part of why it's real. But exactly the same in any significant revolutionary sense, in that the young part of the population is demanding a total change from where it's at, and that's the only significant part. And that is a totally international thing. I don't think that there's one scene one place and one scene another place. I think that if one is located in one city it is very valuable to work in that city, and I think that for an itinerenet theatre, that possibly the work that we can do in communication, in a very subtle kind of image thing. . . I don't mean that we can go from one city to another and say, "Hey, you know what? This and that". . . But I mean that we move from city to city and carry with us what we got from you in Ann Arbor to the next place we're going. And if those places are a little further apart, like one of them is located across the Atlantic Ocean, that may be the most valuable contribution we can make. Right now we feel very much that this is a great service that we can render, in learning from the youth and from the Italian radical kids, and bringing a certain spirit with us. And learning from what's happening in the American colleges, and bringing that to Europe, where they despair totally of the American college kids, and they say are dilllitante, they're not revolutionary--that's just frivolity. And I think we can bring them news of something very different and I think that that could be very very important to the revolutionary movement. I don't think we're abandoning America by travelling from city to city, though one of our purposes took one look at America and fled in horror. She went about the streets of New York shouting, "Amerika the Continent, abandon the continent!"

bers in the company, so in a certain sense we've gotten rid of that chauvinistic focus, and with 14 Europeans in the company, it becomes as valid for us to be in Asia or South America as it is in the United States. And the movement is an international movement-it's one of the encouraging things about it. I think that when there's a demonstration in Argentina, it helps the work that goes on at San Francisco State.

Judith: Not only one ever really know where the most important work is going on. It's not at all clear. There were certainly those who said, "well, of course, the French boys and girls are just so reaetionary, they don't even know there's a politics." And it wasn't true. And it proved that it wasn't true. That was a common kind of cliche thing to say, the way there are certain things you say about certain cities. Like, "oh, Rome is so provincial," and "oh, the French kids are so unenlightened," and it was like one of those cliche things that everybody said. I think there are great illusions about where it's happening. And sometimes the place where it seems to be pretty quiet, and there seem to be too few people to effect any change, suddenly you find out that there is great movement. Marx said that the first major country to become communist would be Germany, but it can never happen in Russia--that would be the last country. And here was someone whose life was devoted to the analysis of the political situation, who could not foresee where the important point was going to be. I don't know but that remote villages in Spain or Yugoslavia--or in some staid, boring village in Sweden may be the big gest hotbed of all, and the most fertile place.

Q: During the May revolution the reports from the Paris barricades was that the French youth were asking, "do the American students know what we're doing over here--can they see what we're trying to achieve?" So I hope you can take back word to them that we do know--that together we can do it.

Judith: I think that probably a lot of the demonstrations going on are very probably carried in the European press may win over a certain distrust of the American student that the European students have. Whenever they encounter Americans they always feel "they're very exceptional" because those that travel usually bring very good word and there's a lot of very groovy footloose American kids tramping all over Europe, and they are very beautifully and very integrally a part of the movement wherever they are. But the native kids always feel that those are the exceptional ones, and that the rest of the students. . .We were surprised at how much real change there was in the four years. Being in Europe we really had very little inkling of what was happening here, very little, and quite distorted. It seemed much milder than what's really happening. It seemed always to be covered over with a kind of journalistic gloss even when it was sympathetically reported. We get the underground press, but then there's always the danger in the style of the underground press. You don't know what is exaggerated and what's for real. You know, you have to try to read the reality into this beautiful montage that's coming. It's hard, not to know from a distance, but we try to work around this ambiance as a group, as a threat re, and as a people. It's soaked up all these different things.

Q: As an audience participant, we certainly must have this automatic inclination that,you know--talking specifically about "Paradise" or any of your plays, really--reacting. A couple of days ago at Mysteries the audience more or less assimilated you and did its own performance on stage. It must have been at least initially--do your remember what I'm saying?

Judith: Two things. When people are being merely smart-alecky and express a certain kind of facility, sometime's that's a part of the show and sometimes it bugs us. For instance, in the first part of "Mysteries" if the audience wants to become a certain kind of formless banality during that long silence, that's their piece, they play that

The rest of the participating or not participating audience can draw what conclusions it wants. The nature of the remarks, however, have always been intentionally totally predictable. Someone says, "louder" during the silence. Someone says "encore." Someone says "begin" This very rapidly degenerates into hand-clapping, followed by animal noises, and the kind of remarks that kids make when an unpopular teacher has walked out of the assembly. It's really on an 8 - 10 year old leve. That's interesting for the audience to see how they've been conditioned to pre dict what are not making remarks on that level or realize where their neighbors are at in terms of a silence in which a man is sitting there silently on the stage. That's their piece. That doesn't really bug us. But if they get particularly insulting on a particular level, of course it bugs you. Somebody says, "Why don't you wash your hair?" You know, that's not particularly complimentary of the speaker or to anybody we else, so even when that happens there are human feelings about that, but that's their piece. They play that out. That's very different, I think, from straight out and out heckling, which one expects a certain amount of if you've liberated a certain amount of energy. It's going to come out that way or from audience participation. Very often at the beginning of "Paradise" in that same section that comes on stage and feels that because of the silence they've been invited to perform something, and they try to enact something or other. It's not particularly hostile, we usually welcome it. If it's hostile, it's always sad to see somebody hostile when we haven't done anything to provoke hostility; so it makes us sad if someone comes up and slaps a person in the face who's standing there. If that's their concept of the first step in audience participation, it brings you down. That's the only thing they could think of if they want to think of something. But at least they're trying to make a theatrical situation. They're trying to act somehow or something. On the other hand, in "Paradise," I think we tried to design it so that the more the audience takes it over, the happier we

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and JUDITH MALINA

are about it.

Whether it's hostile, banal or negative. In "Paradise" we're really opened it up and the only thing that the audience can do wrong is to do absolutely nothing and just sit there and say "uhhhh." But we haven't ever met that yet. We've always had at least a sizable portion of audience that has really played with us. Now, some audiences are vastly more imaginative than others. Some do marvelous things for hours and we can only be very happy about that. We may play the role of our own passion at any point, but that doesn't mean that the person we may be railing at isn't putting on a marvelous show and we're not appreciating it, because it's bringing it out of us to rail and that's fine. In that context, because it's really created for that. And I would say that the more an audience takes the show away from us, the better. Of course we have qualitative judgments in some places, where all they do is dance and sing - single number ends up with the same dance and the same hand-clapping. We recognize their limitation and that then carries over and becomes a limitation in the play. In an audience where there's a real scene going on in that town, and where the real factionalism comes out, where there are different groups of students with very different notions --that is, in many ways, the most beautiful. Because it gets closest to the core of the reality and we are very happy not to play, but to let them carry on. That's very, very groovy for us if they take over.

Q: It doesn't really matter, but when you see articles in all the national magazines--the critic from the Detroit News was there last night and I went up and talked to him. It was the same thing--"Oh, parts of it are good but I get very bored." Here they are standing off in the distance in their turtleneck sweaters, which for them is a big thing, you know, they didn't come in their tweed suit--they come in turtleneck this time and stand off taking notes, and during all the energy they say, "well, I couldn't get involved in it," or "it didn't do anything to me". Doesn't that really wear on you?

Judith: All dumb-bunny behavior is frustrating all over the world, whether it's a drama critic or anyone else. When you read dumb-bunny things about your work, of course it's frustrating.

Julian: I think the thing is the play is frustrating--boring for anybody that doesn't participate in it.

Judith: It's got to be. It was never designed as a totally spectator thing--it would be boring to watch it on television--maybe not as boring as most of what's on television though.

Julian: The object of the play is not conceived to be watched. The play is conceived to destroy that thing about watching life and never taking part. And most of the critics of course who do watch and don't take part are bored. But, as we said last night at the play, they're bored with the production, but we're bored with 10,000 years of civilization.

Judith: I do notice, though--and I've never mentioned this before--but I noticed it particularly yesterday [during Mysteries] that a lot of the radical kids who can watch it--they watch it because they're watching their own experiments towards street theatre and demonstration theatre. They're watching very actively. It's a very special kind of watching. People that have made experiments in theatrical demonstrations are very interested in our work, and it's a kind of participation. But I think it's a little different from what I'm talking about--the fact that you can't really sit in a chair and watch this play.

Julian: But also, of course, the play is conceived as a play which will, among the various things that it does, invalidate the role of the critic. That is, will conceive of the critic as being a useless tool of the commercialization of art in our society. And this man is presumably going to write a thing which is going to recommend to his readers not that this is an effective work of revolutionary art, but whether this is a thing for them to go and see. We want to get rid of him, so we have provided him with something that, in a certain sense, he can't really write about. They don't really write about it. They write about the fact that they personally were affronted in one way or another. And for one reason or another, they reveal themselves--you know, they reveal themselves superbly when they say, "then they took off their clothing and they don't even take off all their clothing."

Now they're angry because they're prurient. They all want to see the cocks and balls and breasts and cunts and they've read that they can't. Then after that the next thing that gets them riled up and they don't understand we're making a statement that we can't take our clothes off. We're locked outside of the gates of paradise. Their intellectualization won't go that far. The next thing is they look and they say, "they aren't very attractive bodies. They're scrawny," or whatever. And what we're trying to say to them is that we're all beautiful bodies, but they're unable to read our vocabulary.

Judith: That is, the vocabulary in which we're speaking escapes them the way classicism escapes someone who hasn't gone into it. On a certain level, to that degree, this play, unlike the other plays in the Living Theatre repertory, is addressed to the most effective kind people that are at least considering taking the trip. If you're really outside the whole trip and the whole bag, if you're very hard to even see what's happening, or what we're trying to do.

Julian: In fact, one of the reasons we are unable to take our clothes off is because of the development of a warped aesthetic about the human body, which is that only a certain kind of flesh and structure is beautiful and otherwise one could be revolted.

Judith: Therefore cover it up, and. . .

Julian: It's the creation of a power structure, of a hierarchy for gods, for people who are in power, and certain form of appearance. It's the aesthetics of the aristocracy and it's one of the things that has to go. The revolution, we hope, will sweep it away.

Judith: Even such a simple statement in a simple play, the title of which is "Paradise", and the ideal image, just simply doesn't come across to anyone that is saying "Well, they could have taken their clothes off, they won idn't have been arrested in the theatre. Why didn't they do it? They're afraid, they're not going through with their dramatic purpose." I mean, that's where they have to be at, and in a way you can't even really be angry at it anymore. You just say, "Well, of course that's where they're at. Though it's always annoying to read misinterpretations of your work, naturally.

Q: Life magazine had a classic one, did you read it?

Julian: I think Look's is even more classic. But you know, in a way. . .

Judith: It wasn't even antagonistic, it was just dumb-bunny.

Julian: Part of the work of the revolution is to clarify, and to reveal, and to, in a certain sense, make the great opposing camp show itself for what it is, and sometimes you can push them into a situation in which through their irritation they will simply reveal where they're at, and this is very important for the perception.

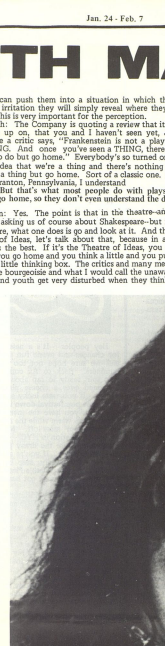
Judith: The Company is quoting a review that it's very hung up on, that you and I haven't seen yet, Julian, where a critic says, "Frankenstein is not a play, it's a THING. And once you've seen a THING, there's nothing to do but go home." Everybody's so turned on by -- the idea that we're a thing and there's nothing to do with a thing but go home. Sort of a classic one. It was in Scranton, Pennsylvania, I understand

Q: But that's what most people do with plays--they just go home, so they don't even understand the distinction.

Julian: Yes. The point is that in the theatre and people keep asking us of course about Shakespeare--but in the theatre, what one does is go and look at it. And the The atre of Ideas, let's talk about that, because in a way that's the best. If it's the Theatre of Ideas, you get it, and you go home and you think a little and you put it in your little thinking box. The critics and many members of the bourgeoisie and what I would call the unawakened left and youth get very disturbed when they think that we who are talking about counter-violence are being very violent and aggressive. But what we're trying to do is to penetrate with emotion, with passion, with power, with metaphysical devices and magic to get through into the unconscious and into the feel of the spectator, to get the spectator to the point at which he is really feeling, and not just intellectualizing. Because if there are 3 billion people who think that war is bad and who would agree with you that the things that are Caesar's should not come before the things that are God's. You can talk intellectually to almost any liberal kid. Where if you get out on the stage and scream "I hate war! Stop the killing!" they say "Why do you speak of hate? We must not hate each other." Which is exactly that, but that somehow the fear of getting into the passion form and of the outcry and of the rage is so frightening, and probably because of the violence. If there's non-violence, you can go very far out, because with non-violence you can do anything in the world, but as long as there's violence, as long as there's guns, they feel restrained. And therefore the restraint becomes necessary and people are so trained to the need for that restraint that even if you tell them that you're peaceful and that you're not going to hurt anybody and that you're a pacifist, they get terrified if you speak loudly. They can't stand it of any kind.

Q: During "Paradise," Julian was screaming in the face of one girl and everybody around was getting intimidated and moving back. Then suddenly one girl that I was next to said "They're only screaming at each other, they aren't hitting each other, they're not gonna hit you." And everyone suddenly realized that and stopped moving back and was not afraid anymore. They understood that screaming isn't necessarily violence. And that screaming is a way of communicating sometimes, too.

Julian: That's really perfectly the principle of this kind of passionate behavior. Which we are moving vent to, which we are permitting, certainly, in "Paradise". Theoretically it seems to be very sound. That is, if we can begin to express the passion and express ourselves, it brings us closer and closer to action. Whereas the more contained we are, in our ideas, the more we can find love to tranquility, the more confined the possibilities and the extensions of love become. Love should be able to find expression in all forms of human behavior. There should be no form of human behavior which is not filled with it, and that can include from standing on your head to jumping up and down to expressing oneself loudly, heatedly, passionately.



time this warning from here came they were already too far gone. Later on, Eteocles says she, too, for years, was a princess, as it were, the daughter of Oedipus, and she too sat in the shade of the prison towers reading her books and eating teh bread baked by slaves, and how because her brother is caught in this situation, she begins to take action, but it's too late. And then Ismene comes on the scene and she says to Antigone, "a few hours ago I said I wasn't going to bury the body, but now I want to share my guilt with you. I want to add the power of my presence to the demonstration," and the chorus says "too late." And Haymen arrives and pleads Antigone's cause and it's too late. He's a military man and has some control over the army. He's got the national guard going, but it's too late. And Tiresias, who represents the intellectuals who examine the whole thing, Tiresias sees the whole thing through his third eye. He comes and he sees the whole thing very clearly blindly, and it is simply too late. And "Mysteries" exists actually when the actor stands there oddly in the beginning. Members of the audience have come up and they've pushed him and pulled him and tickled him and cajoled him and kissed him and embraced him and hit him and tried to do what they could to get him to move, and what we're just saying is not so much "it's too late" in that case, but it isn't that easy.

When we talked of creating "Paradise", we spoke first that "Well, if it's going to be paradisean, it should be very simple and very easy.' We should do a play that takes an hour and a half and is just a gas, and then when we began to discuss the revolutionary theory, we decided that no, we couldn't do that in an hour and a half because that's simply a lie. If people aren't prepared for some thing that is long, strugglesome, and exhausting, then they're really not prepared and they really have to know that it's going to be that way. Because the great opposing camp is very strong and very resourceful.

Q: One thing that's been going through my mind is that the thing reminds me of the T-group, sensitivity training. I wonder if you've been into that at all?

Julian: You mean Fritz Perls' institution? Dr. Fritz Perls?

Q: Yes, Esalon, in the Big Sur.

Julian: The institution in which therapy is done in the form of drama and theatre.

Q: Yes, psychodrama. Now let's talk about the revolution personally, as opposed to all together, and the possibility of setting up a really human government somewhere.

Julian: Well, just that I think that one won't exist without the other. That is, I don't think we'll take the exterior steps unless we take the interior steps, and I don't think the interior steps are valid unless the exterior step are also taken. You can't be ethical in an unethical soc-

continued on page 19

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DOPE

[Editor's Note: State Senator Roger Craig, a Democrat from glorious Dearborn, introduced a bill last year in the Michigan senate to take cannabis sativa, sometimes known as "marijuana", off the Narcotics Act list–felony–and place it on the Dangerous Drugs list–misdemeanor. Craig was asked to brief by review the status of the bill, and replied as follows:

Q: What's the bill's present status?
Craig: It died in committee last year.
Q: Do you have any plans to reintroduce it?
Craig: I don't know if it would do any good or not. I had a hearing and made my points. The committee hasn't changed; I don't know what good reintroducing it would do. If some "eminently respectable" people like the Medical Association got some guts and people started using their heads. . . .

I would have put marijuana in the same category as LSD, dangerous drugs, taking marijuana out of the narcotic thing. I introduced a motion in committee to place the bill on the floor of the senate, but only one senator, Basil Brown of Highland Park, supported having the bill coming out for the whole senate to debate.
Q: Do you consider marijuana a dangerous drug?
Craig: My bill would have reduced the penalty for possession from a felony to a misdemeanor, certainly an improvement over the present law.
Q: When is marijuana going to become outright legal?
Craig: Someday they'll treat it like alcohol–it's going to happen. It's difficult to tell when. It depends how many people stay on it when they grow older so there'll be some base of support for it. . . .
Q: What were the repercussions of your introducing the bill?
Craig: It was the worst political ? I ever made. But I was quite ?
ejved alot of adverse mail–people don't know the difference between marijuana and heroin, so they thought I was talking about hard drugs.

In the senate itself there were a couple of asinine speeches by guys saying "I'd rather die than see our children turn into hideous dope fiends," and things like that.
Q: Why didn't you introduce a bill that would actually legalize marijuana?
Craig: Of course I believe in legalizing it, but I'm a goddam realist and I directed it where it would do some good.

WASHINGTON (LNS) – An intensive investigation by the recently formed Bureau of Narcotics and Dangerous Drugs has produced indications of significant corruption during the past decade among former employees of the New York office of the Bureau of Narcotics, according to former Attorney General Ramsey Clark. The corruption included illegally selling and buying drugs, retaining contraband for personal use or sale, keeping money allocated for informants and failing to enforce laws.

Thirty-two agents have resigned in the wake of an investigation begun in August 1967 and of them have been indicted on charges involving the sale of narcotics. Two others had been arrested on counterfeiting charges earlier in 1967 and one convicted of bribery charges in 1966.

Clark said additional resignations and prosecutions will result.

OTTAWA (LNS) – The Canadian Health Minister and the Royal Canadian Mounted Police have gotten into a squabble over the legal status of pot. Health Minister John Munro wants to have marijuana classified as a "restricted" drug, with possession a relatively minor offense. The Mounties want to continue to define marijuana as narcotic, keeping the present penalties (up to 7 years for possession and up to life for peddling!. Even under the present laws, however, most violations for possession resulted in suspended sentences of six months at most, according to an AP dispatch.

WASHINGTON – The government says it can't find a "standardized" kind of marijuana. So it's going to finance a pot plantation in Mississippi. The National Institute of Health said it and private researchers will use the marijuana for research efforts to determine the effects of the pot on humans.

The institute said the Research Institute of Pharmaceutical Sciences at the University of Mississippi will grow at least five varieties of grass. The research Triangle Institute, Durham, N.C., will extract from the marijuana certain materials to be used by the National Institute of Health.

WASHINGTON (LNS) – Citing statistics which show that 16,000 students have been busted on drug charges this fall, leaders of the National Student Association have announced counter-attack plans. Court challenges will be mounted on the constitutionality of federal and state laws. College affiliates will be urged to organize thier own campus campaigns. NSA will disseminate information on arrests and legal rights. The American Civil Liberties Union has also announced plans to oppose all criminal penalties on the use and possession of marijuana.

TURKISH HELL HOLE
30 YEARS A JOINT

LONDON (LNS) – In order to build their tourist business, the Turkish Government has been cracking down on long haired hippy type visitors from the United States and Western Europe.

Although information is difficult to get, I've been able to find the names of over 18 young people now in Turkish jails who have been sentenced to upwards of thirty years with no chance of parole.

The harsh and uncivilized long sentences are usually for transporting hash. But as the brother of one, Denis Ansbro said, "Nazi war criminals in Germany who've killed thousands are not treated this way."

The Turkish law allows the court to impose life-imprisonment or the death sentence for these offenses, and the case of one Dutch yough, Hans Van Der Aar, the prosecution asked for the death penalty. However the court showed leniency and gave him 30 years.

His crime was having 4 lbs. of hash, and he has already served one year. In a letter which arrived in London this week from Van Der Aar he said he was in court twice and the government brought no witnesses, they exhibited no proof. "But they beat you with a wood on stick on your feet, hands, etc., here till you admit what they want you to say."

He says he lost 30 lbs. in the time he's been detained and that the food is only one piece of bread and one bowl of soup daily. He must sleep on the floor, and has no bed or bedclothing. Friends in London recently sent him a sleeping bag, and it was returned because he did not have the import duty for Turkish Customs.

His letter also told of his being put in a mental ward for fifteen days. "This happened about a month ago. It was a Turkish mental hospital that was more like a stable. I've seen people dying there of hunger, and from being beaten up. The Turkish prison is still a paradise compared to the mental hospitals."

Van Der Aar ended his letter with: The winter is coming and I really don't know what to do."

The harsh sentences given those young people are part of a recent drive to build the tourist business. Five years ago in New York the Turkish government started their drive. They hired a Madison Avenue advert ising agency, Lawrence, Kane, and Artley, and increased their budget on selling Turkey in the United States.

When in late 1966 the world's press began to highlight the pot smoking problem in the Western countries, the Turkish policy hardened toward the unkept hippy type. It was feared by some Turkish governmental people involved in tourist business that so long as Turkey was a haven for the hippy type, it would be bad for the image, and affect the number of big spending tourists who would come to Turkey.

continued on page 15

sin

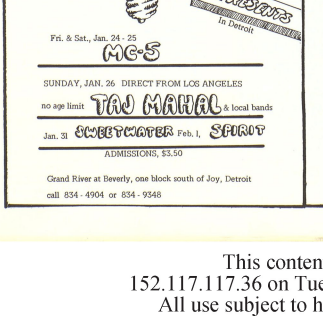
Hey peoples––It's a new year for changes and music fun stuff and we sure hope we're too many bummers. Back to A² come us who split ready to rap about what happened over a cheese plate at Mark's. If you were lucky enough to see the pop festival down in Florida land, you have the memories to keep you warm while the rest of us freeze our asses off. Myself spent the vacation in NYC––always fascinating cause the crazy people are just so crazy. If you're ever in the city and hungry, stop by the B&H Dairy at St. Mark's Place and 2nd Ave. They have got heavenly potato pancakes.

Intercepted at the Fillmore East, America's finest, the MC5 and Hog Farm. Ahhh, too much! A valuable piece of knowledge: besides joints, other names for marijuana is cigarettes are gates, boogies, and muggles. Don't bogart that muggle my friend. My good buddy who is an astrology freak says that since the moon causes the ebb and flow of the tides and influences water, and since the human body is 70% water, could be the position of the moon influences our bodies. Anyhow, could be.

Did you see "Candy"? It's a really farrout flick (as it were) and you'll really dig watching it. If you haven't seen 2001, "Yellow Submarine," or read "Steppenwolf," if you will become an artichoke on February 24th. Sometime you should listen to the bell music coming from Burton Tower even if it is fucking cold cause it's so nice. (The same goes for Pierce Hall in Ypsi.)

Na-Na-Na-Na. . . . Hubbba shoe, I guess this isn't too gnusy but I'm six hundred miles from Michigan listening to Otis singing "Dock of the Bay" and just feel like talking to you. If you can't dance, you should at least be able to do a happy hop. . .watch out for blue mesmins. . . don't try to make other people over into you and keep a good head and always carry a lightbulb. . . . and most important, theseblehops and breeble geeks who live in the belly button of the earth, what's going on right in front of you is almost as captivating as a lipless hyena announcing the next after the last train.

love,
Puendall



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Judy Collins ~ all sides at once

by Jeremy Joan Hewes

Judy Collins wears lots of freckles and large blue eyes that rest only in photographs, album covers and posters. She is thinner than her pictures show, and as she put on her make-up and tuned her two guitars, she looked very tired. Perhaps 30 minutes later the house was darkened, a stage door opened, and a very white spotlight followed Judy Collins across the stage. Indeed, the freckles were gone, the eyes seemed larger, one guitar had a rose tucked into the top of the strings, and she flowed to her place in a long dress of white lace.

She alternately played a 12-string guitar, borrowed from David Crosby of the Byrds, and a new 6-string Martin. She announced that her own guitar had been stolen, explaining that Pete Seeger's banjo had been taken once, but that when the thief found out who owned it, the instrument was returned. Judy said she hoped this psychology would work for her--though when last seen, she was using two borrowed guitars.

She and her 3 musicians grooved together in a balanced performance of Dylan and Joni Mitchell songs. But besides songs written by her contemporaries, Judy showcased many of her own compositions. The newest song speaks of her blind father, recalling "my father always promised us that we could live in France. . . the colors of my father's dreams," and "the Paris sun set in my father's eyes.

Later Judy moved to the piano, where she combined "Since You Asked" and the haunting "Albatross" with sensitive and skillful accompaniments. Her presentation of previous songs was not at all detached, but her artistry and involvement became more intense as she sang about herself. Now her voice and her song seemed to be something you could touch, as if she were handing them to you, holding parts out and letting part herself out for you to take into your hands, and further if you wanted. But, as in the words of "Albatross" about yes--and she--must "come away alone."

One group, she said, was the reason she began listening to the radio--"The Beatles changed my life." She sang the Lennon-McCartney "In My Life," and later closed with a rock version of the late Richard Farina's "Hard Lovin' Loser"--a funny, groovy song that brought the audience to their feet. She returned alone for the encore, Leonard Cohen's "Suzanne," her favorite song. Then, quite naturally, she plucked the rose from her guitar strings and threw into the crowd.

In her dressing room after the concert, Judy Collins munched nuts, sipped beer, wrote a note for a girl who wanted to send some music to a recording company. Though she said she was hoarse and couldn't "give an interview," Judy began talking readily.

What about Chicago, the convention and the streets?

"It was a disaster. Like everyone has said, it was a police state--Czechoslovakia without tanks."

What will happen now?

"One thing that might happen--people might start resisting the draft more, and they can't just fill the jails with these kids. And one good thing: the media have never been aware that this was happening, not even in Mississippi. But in Chicago was happening to them, and the media won't keep it quiet."

Is a revolution coming to America?

"There already is a revolution. It's a blood bath; when one person dies, it's revolution."

Speaking of revolution in broader terms, will there be one that takes over the power?

"Either a revolution or a totalitarian state. I think the attempt has always been to control the dissent, but there aren't that many people, like Mayor Daley, who are in control, I'm afraid, though, that they might enforce the McCarran Act--that's the law that provides for concentration camps for people considered subversives. We're dangerous, you know."

Are you politically active?

"I would've supported McCarthy as an independent candidate, but I wouldn't work for him within the Democratic Party. I am active in the Resistance, and work for things like Biafra."

"My politics are reflected in my music."

You once called protest songs "lectures." Do you still regard them as such?

"Yes, but the young people must do what they're doing. They must protest."

How do you use your music to further the causes you believe in?

"I do what I do. My music is my music," she snapped. She didn't elaborate, but two things were implicit in that reply: Judy Collins clearly knows what she is about, both as an artist and a person, and the music made by her creative and expressive capacities speaks for itself. Although she has worked and sung for various causes throughout her professional career,she does not want to be seen as a cheerleader or a social worker--she is an artist.

Judy Collins spoke of her art and the life of continual performances and recording sessions. She had just flown in from Los Angeles, where she had spent the week recording her 8th album for Elektra, which has now been just released. She would return in the morning for another week of recording, & then join the unlikely new trio of Collins, Joan Baez and Mimi Farina for the Big Sur Folk Festival.

While it is much easier to perform with a group than alone in concert, Judy said, she sometimes finds it difficult to record with a whole orchestra in the studio. But two of her most recent albums, arranged and conducted by Joshua Rifkin, have been very successful; besides, she smirked--the orchestra is "Josh's baby."

Despite her rigorous schedule, Judy said she has been working hard this past year on her own songsand hopes "to do more with them." And she continues to add new works by other songwriters. She thinks the two best are Joni Mitchell and Leonard Cohen, both friends. She describes Cohen as "a very peaceful person" who "helped me a lot."

Conversation was ended by her manager's voice announcing that they were ready to leave. She seemed ready, too weary and in need of relief from spotlights, questions and invitations to parties. She gathered the few things at the dressing room table and picked up the borrowed guitar, assigning her own instrument and the lace dress to her manager. Then Judy Collins passed through the backstage flourescence into night, and was gone.

She was gone, and it was time to sort among the bits of Collins that were left behind and the bits of difference she'd made in the people who watched and listened, smiled and cheered.

The wash basin in her dressing roomwas half full of water, and in it floated several daffodil blossoms. Perhaps the sponsors of the concert or a local admirer had sent them, or perhaps there are flowers in every dressing room for Judy Collins, like the rose that always graces her guitar. The table held only an empty beer can, and on the wall was the hanger where the lace gown had hung.

The backstage lights were still on, though the building was almost deserted. A reporter had taken his unused tape recorder back to his desk somewhere, the throng of kids at the back doors had given up. The only commercial reminder of Judy was yellow poster propped against the wall, on it a photograph like the one from which those captured eyes had contemplated the audience from the bass drum.

Maybe an answer could be found in the posters. But it seemed that if Judy Collins could be put on the wall, she'd be a collage, a blending of images. You'd see her being a woman, with flowers and lace, and being her own special kind of artist and affirming it. Changing one jeweled pendant for anotehr, hanging the white dress inside out to keep it clean, and never letting a precious borrowed guitar out of her sight. Being a woman, and gentle, shielded from the seekers by managers & musicians, but being kind to someone who made it through security for an autograph, and to someone who had troubled to speak up to her.

But a wall couldn't hold Judy Collins, because the images are always moving and speaking--not colliding, but all seeming to speak separately. And because always, always her voicein there, in and out of the collage. The voice that is the lyric substance of all the images, the driving force of all the movement. The voice, which makes poems float, and walls melt, and for which amethysts are but decoration. Always the voice,which is why and how you know her--though you've lucky for that knowing--probably the only way ever.

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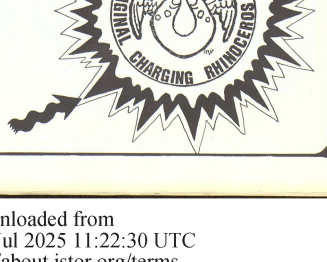

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YUMMY YUMMY YUMMY

Well, here I am with my first column. The stuff that I will be writing is going to include lots of everything 'cause I plan on being lots of places this year.

Eventually I hope to be able to give you a weekly rundown on the L.A. scene. But I won't get there for a while yet; in fact I haven't even left Ann Arbor yet. So I decided that this would be a good time to review the rock situation of the past year, this being a new year and all. As for the significance of the title, let your imagination run rampant 'cause I'm not going to tell you.

I suppose I should give you credentials as a learned observer of the rock scene. You know, the qualifying factors which have made me, rather than you, the writer of this column.

Well, I was born in the Mississippi Delta and stole a guitar at the age of six and by the age of eight was hammerin' out licks that made the old timers' hair stand on end [actually I had invented a new process]. I then disappeared into obscurity for about 20 years until discovered by an agent of Riverboat Records who tracked me down, signed me up, and then made me into the biggest thing this side of the Beatles.

After corrupting several generations of teenagers I gave my fortune to charity and retired to the ministry, Etc. Now just being able to throw such bullshit as the above easily qualifies me for this job, right? Well I've got other qualifications too. They tell me that I'm a musician in my own right. But here's the most important qualification of all: I'm friends with the editor. Yep, me and Perry White get along just fine. [If only you knew]. But enough of this prattle.

Well, anyway, I'm going to start reviewing the best records of 1968 by giving my opinion. Now you may have another opinion, but it doesn't matter 'cause I'm right. You can say anything you want to but that won't change the fact that my opinion is what's right and you are full of shit.

The best albums of 1968 are: *John Wesley Harding, Last Time Around, Music from Big Pink, Sweetheart of the Rodeo,* and *Beggar's Banquet.* You've got no excuse for not agreeing with me. And don't say that you haven't heard all those albums yet, 'cause that's less excusable than not abreizing with me.

Bob Dylan. John Wesley Hardin Why do I bother saying any more. Well you can say lots of things. Here he is back to his roots, back to the quiet folk sound he had abandoned for the pyrotics of rock, back to the homespun lyrics that made many of his songs become anthems.[All along the Watchtower could become one yet.] Or maybe you want to call this a country music album, a new field for Dylan's songs—he's bringing all us folkies into the country and like he brought us into rock. You can say that, too. But whatever you say, the band he's got with him knows his music. It's not that Bloomfield electric showoff crap anymore! and it's not like the absolutely beautiful arrangements on Blonde on Blonde that makes us listen to the band and not the words. No, it's the perfect sound for Dylan, It's a great album.

And one more thing: only Dylan could rhyme "moon" with "spoon" and still have it be poetry. Everything Dylan writes is poetry. He's in a class by himself. [I was going to add at this point that Jim Morrison's stuff suffers greatly by comparison, but I decided that it would-be too good to Morrison for anyone to turn to Dylan especially since I suffer greatly when listening to Morrison's lyrics.] Not his voice, his lyrics.

Back to the subject at hand. Some of you may disagree with my choice of Buffalo Springfield's "Last Time Around." You just haven't listened to it enough yet. It's good the first time you hear it, great the second time, and somewhere around unbelievable after that. It's too bad that the Spring field broke up 'cause they were about the best we had in this country [even if some of them were from Canada]. They've got the sweetest sound around and it just rows on you. Listen to Neil Young's "I am a Child" or Steve Stills' "Four Days Gone." And you can use anything you want as examples 'cause everything they do is just as good. The nicest thing about this band is that it has a *total* sound. You don't listen for any one voice or any one instrument, 'cause it all blends into one whole, even the studio stuff sounds like it's part of the group. It'll be quite a while before another group as good as the Springfield comes along.

"Music from Big Pink" is one of those albums that we sit around waitinf for, Finally a band unpretentious enough to go by the names of the guys in it rather than some concoctions. [John Kay of Steppenwolf when asked about the literary reference in his group's name said, "Well, it sounds good, with "wolf" in it and all.] I'll agree with you that the Band's singing is a little far out, but you get used to it, kind of like an old pair of shoes.

The Band, like Dylan, has lots of that good old country sound and yet they're still rock. Who else could have done "Long Black Veil"? And their most powerful song, Chest Fever, goes from organ solo to wah to what sounds like a voice and trombone duet and back to super organ without ever changing la tone. [And I'll give a prize to whoever can tell me what the words mean, I'm not implying that the words are pointlessly obscure, I just haven't figured them out yet.

And then there are the Dylan songs, "I Shall Be Released" is worth the price of the album alone, And name one other group that would have dared to sing it falsetto and gotten away with it. [The Four Seasons, right]

The Byrds do it again with "Sweetheart of the Rodeo," their best album yet. While Dylan and the Band foot around with country music, the Byrds go the distance and come up with a fabulous country album. And yet it's still the Byrds, Man, I want the angels in heaven to sing with the same harmonies as the Byrds. [Not that I'll ever get to hear them, :-] The addition of Gram Parsons to the group is one of the best—no, the best—of the many personnel changes the Byrds have tried.

"Hickory Wind" and "One Hundred Years from Now" are great songs. And even though Parsons is no longer with group, [he got kicked out 'cause he was "unprofessional" i.e., he refused to go on tour to South Africa, What garbage,] And there are two new Dylan songs on this album, done in the usual great way that the Byrds do Dylan songs. [Excuse me If I sound like a Dylan fanatic; I am]

The Stones have done it again. Go ahead, name a band Stones songs. Even when they tried to do something other than blues on "Satanic Majesties" it was still a great album. Remember "2000 Light Years from Home"? Far out, right? Well, on "Beggar's Banquet" the Stones are right back at home back where they started. At this point I am going to put down two of my favorite groups, but only for purposes of comparison. In no way do I mean to say these groups are bad, or anywhere near bad, A lot of the English blues groups, like the Bluesbreakers or Fleetwood Mac, spend all their energy trying to sound like Muddy Waters or B.B. King of years ago. IT's a great sound, I'll admit that and worth hearing over and over, but it's still an imitation, Now the Stones play the blues, and it's not a rehash of something that's already been done; it's new and original and yet so bluesy you can taste the wrinkles, Go on, name your super guitarists: Clapton, Hendrix, etc., just don't forget to include Keith Richard,. Not only is he great but he knows how to fit his sound in with the rest of the group, Both city blues and country blues are on this album and both are great.

Jagger's vkice never sounded better, Listen to "The Prodigal Son," or the fantastic falsetto for the fill lines on "Dear Doctor," And then there's Nicky Hopkins, This cat, who usually plays with Jeff Beck, is the original out of sight piano player, He helps make "Sympathy for the Devil" the highlight of this album, Wow, The Stones have narrowed blues from the black people and given it to us white folks in a way that we can really dig.

"What one cares poor boy do except sing in a cock?n roll band?" These lyrics are for us, No phony, pseudo-black stuff. The Stones are our group singing for us, Dig "Stray Cat Blues", It's the ultimate song about groupies. It's hard to believe that the group that gave us "Between the Buttons" could improve, but they have, I can't wait for the Stones to go on tour again.

Now that I've covered the best albums of the past year, I think I'll finish the past year ofro

the past year of rock, Jumpin' Jack Flash was the best single, hands down, right? "Born to be wild" was number two, It's too bad about Steppenwolf, They were the American hard-rock we were all waiting for and they

gave us one fantastic single and one good album [and from what I hear, a pretty good stage act] and then something seemed to happen, So we're still waiting for *the* American hard rock group.

In the meantime, Jefferson Airplane put out their greatest album in "Crown of Creation", Side two of the Airplane, That's what they sound like.

Another album that just kind of managed to sneak by is "Traffic" by Traffic, It's really good, everyone I know agrees, The high points are the Dave Mason songs, especially "Crying to be Heard," Traffic was one of the most versatile groups around before they broke up, And no matthr what instruments they played, it was still a great sound, Jim Capaldi can really play the sax and flute, and he fit it in with the other instruments beautifully,

"Who Knows Where the Time Goes" is an album by Judy Collins that came out at the end of the year, And if you haven't heard Judy's new group yet, you're in for a pleasant surprise, She finally got rid of Joshua Rifkin and his schmaltz arrangements and got herself a pianist, a drummer, and a bass player, And on this album she's got Steve Stills playing lead guitar. It's really a beautiful sound, Plus this album has a new Leonard Cohen song on it,

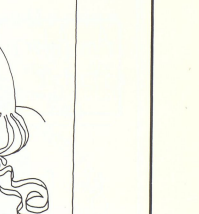
If you get a chance, listen to an album called "The Pentangle". Bert Jansch plays acoustic guitar on it, as does John Renbourn, There's a bassist who plays a real bass fiddle and a drummer and a girl singer named Jacqui McShee, They put out a great sound that's folk-rock oriented but beautiful no matter what your orientation is: rock, folk, or jazz, And all you people who expressed disbelief at the guitar playing of John Fahay just have to hear Bert Jansch and this be a good record to hear him on, Anyone that Donovan named two songs after can't be all bad, And Bert Jansch is really out of sight, You've got to hear him,

Well, that's all for this issue. Next time in Jerusalem. Or wherever. Oh yeah, I forgot to mention an album that you have to hear. It's called "Quicksilver Messenger Service"; it's a San Francisco group's first album and it was worth waiting a year for. It's great music to dance or listen to with

fabulous songs, all original, except for Hamilton Camp's "Pride of Man" and Dino Valenti's "Dino Song." These two songs are beautifully arranged. Quicksilver really has a nice sound, built around John Cippolina's unique guitar style [it really is unique, if you've ever seen his amplifier you'll know what I mean. It's all high-frequency horns; some of which look as if they came off the tops of trucks.

Anyway, I was in the process of ending this column, and I might as well do it fast before I think up another album to tell you about, Ciao.

—Happy Jack



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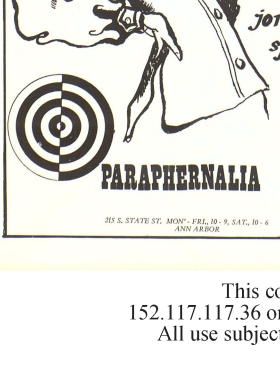

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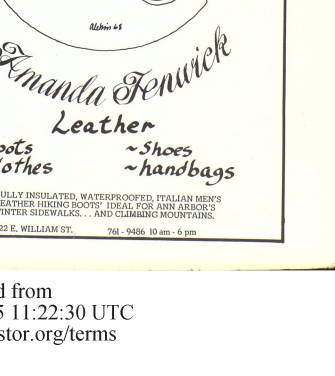

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ELEGY

RAGE

I guess if you want to categorize this column, you can call it a legal column. I will be writing a lot about the local courts and important political cases for example, the "bombers", dope cases, and draft resistance. I think it's important, especially when more and more good cats are winding up before some judge and being put down for some time.

Along with other people on this paper, I will also be looking into the scene of government around here, not to reform, but to warn people about how they are getting screwed. Whatever action they take thereafter that is their own us.

Some of you may remember that a student was busted for telling a cat about his legal rights by the Ann Arbor police last year. OK The point is that at least you can use the law to harrass the power structure.

Anybody who has a legal hassle is invited to write to the Ann Arbor Argus, 807 S. State St., about it. What I'm not capable or legally able to answer will be passed along to those who can.

Everything is modern in the Washtenaw County Circuit Court. The walls are wood-panneled with one wall filled with law books which look like they have been opened only rarely. The judge sits on the same level as everyone else. His bench looks like an executive's desk with no remnants of the neo-classical architecture which we usually associate with tv courtrooms. Microphones and recording machines now take the place of typewriters.

Yeah, everything is modern--everything, that is, except the people involved. Go over to the courthouse some afternoon. After a couple hours there, I relaxed with the stuff the tv soap operas are putting down in the afternoon is what really is happening. The frustration and hatred of people with no control of their lifes. And what are these people doing but trying to screw each other out of some money or some property.

Take one case just as an example. Mr. Tabacho is white, about fifty years old, and a worker for most of his life in one of the local plants. His wife is about the same age. A dowdy, tight-lipped woman who looks as if no matter what happens next, it cannot possibly be as bad as what she expected. They are unhappy people who want a divorce from each other.

Thus, one Friday afternoon they are sitting in Judge Breaky's courtroom fighting it out over the one possession that has any monetary worth--their house. Not an unusual case, nor one which is of any interest except to those involved. The only people in the courtroom except the witnesses are those whose cases will be tried next.

Mrs. Tabacho's story is that she has suffered lots of verbal abuse over the years of marriage and that her husband drinks too much. The husband denies this. Each side has a witness. The witnesses are the couple's best friends who are also married to each other. The witness for Mr. Tabacho does not think that Mr. Tabacho drinks too much. He has no knowledge of verbal abuse, but "Yes, I've heard him shout her down when we've all been together at a bar where we go every weekend. But, everybody does that, even me and . ." When he leaves the stand and goes back to his seat, he doesn't look at his wife.

Emotion is feared and forbidden in the court. The lawyers immediately become uncomfortable when one of their questions brings forth an emotional outburst. They quickly return to the safe subject of who has been paying off the mortgage on the house. But, emotions continue to burst out. Both Mr. and Mrs. Tabacho are confused and angry. Angry at each other and angry at their lack of understanding about why they aren't as happy as they once dreamed they would be.

No answers are found in the courtroom. After some confusion as to who paid what part of the mortgage, Judge Breakey shows bored irritation and tells the attorney he is recessing the case until they get their figures straight.

The case will be taken up one day and a decision will be reached. Someone will get the house. Mr. Tabacho will probably drink more while Mrs. Tabacho pops aspirins to alleviate her nervousness.

O.K. Everyone knows that white lower-middleclass workers feel uptight and are angry. Just remember all the workers who showed up to hear Wallace speak. But the problem as far as the legal system goes is more basic. Sure the local courts are worthless to blacks and poor people. The law exploits them. The Legal Aid Clinic and a few of the more aware local lawyers have been able to slightly even the odds, but, man, read through any volume of the statutes and you'll see that most of those laws help people with power and property fuck those without.

The Tabacho case just shows that the courts are also worthless to white people, even those who have some stake in the system.

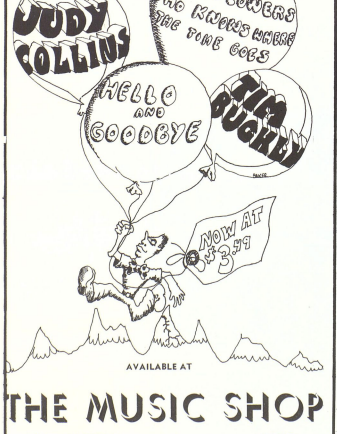
The courts do what they are set up to do: decide who gets what property. Property is central to the capatalist system and the courts mirror this concern

Yet, the courts have not been attacked by the revolutionary elements in the Movement. Most brothers and sisters are more interested in being on the street. I am not knocking that judgment because a lot of shit is going down on the streets. However, the courts should not be overlooked, especially now that more and more of us are being busted and will be up front before one of those black robed things who get their kicks out of putting other people down.

The courts are vulnerable. Judges can be influenced if a lot of people come down to support people who are fighting for their rights. It might also help some attorneys who think that the way to win cases is to be obsequeous to the judge and to the court clerk. The fight is everywhere.

Hey, don't forget about Mr. & Mrs. Tabacho. I don't have to start writing about how the white working class has to be brought into any revolution. Any serious revolutionary already has made that analysis. The thing is, how to do it. As Ray Ruffin, an ex-SNCC organizer said to me a couple of months back: "We told the white kids in the Movement in the South to go home and organize white people, and they went back and organized students. Man, was that some sort of joke!"

I'm not saying that if we change the social system, everyone's going to be happy and not get divorced. To paraphrase a letter Marx once wrote to Engels: socialism won't cure warts. That's true. Back in the days when SDS was young, they talked about a "tolerable society" which would be non-repressive and where people would have the time to work out their own personal hassles. It's still an idea to strive for.



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TWO FACES OF THE COP

WHO ARE THESE MEN? If found, they should be considered dangerous. If they find you, think very actively about possible means of escape. They were sighted and photographed surveying a local commune, looking for subversive elements, but refused to furnish any identification. May be armed. (Report all findings to the Argus office.)

LIBERATION MAKES ODD BEDFELLOWS. While stopping at a red light next to the MC-5 van, the above scene was observed. In Detroit, no less. Both photographs by Leni Sinclair.

I know you're tired of hearing all the bullshit about the Beatles and all, but there are things going on that nobody seems to be talking about. There's never really any need to talk about the music itself since it's a popular music and anybody who wants to can turn on WABX and hear the music itself before the records are released. And everybody knows what he likes to hear, and hears it. The music is always its own best explanation—especially their last single, the anti-Maoist "Revolution" and the revisionist "Hey Jude"--and a look at their current scene can be enlightening. Being the number one Stars in the world, as well as the world's richest young men, everything the Beatles do singly or collectively is instant news and gets to the people immediately. The Beatles can do anything and people will know about it. What this means is that they have full access to the people's minds.

Consciousness in the same term that General Motors or the Army are granted access, and have the possibility of changing that consciousness equally, at least in terms of quality if not quantity.

When the Beatles lifestyle changed so drastically in 1967, the change was heralded throughout the world by Sgt. Pepper's Lonely Heart's Club Band, it was the first time real freeks were granted positive access to the mass media, and the effects were overwhelming. That record, and the life-context it came out of and reflected, turned on millions of kids throughout the world, especially in America—where the kids were really ready for it and could act on it right away. They all got turned on, just like that and a lot of older cats got caught up in it too, and got turned on just as hard.

It seems to me that the Sgt. Pepper phenomenon was, along with Tim Leary and LSD, the major influence on the "youth revolution." I mean, when the Beatles came out with mustaches and beards and beatnik long hair, smoking dope and coming on like wierdo acid freeks, playing and singing songs about acid and getting high and scenes on the sofa with a sister or two and getting stoned over & over and over again all day long.

The Beatles legitimized the dope scene for the popular media and have consequently been super-instrumental in bringing about the biggest change in a generation's consciousness in history. I mean if you think things are the same now as before Sgt. Pepper and the all-American LSD year of 1967, and if you think the Beatles didn't do it, check out where you were at in 1966. Look in the mirror.

Anyway, it's in the light of their social effect [and their social tactics] in the last couple years and their good but rather naive intentions that I can listen to "Revolution" by the Beatles without getting literally sick. The only way a program like the one on that record is in any way palatable is if it's on-going and total, and the Beatles program in actual practice is sporadic at best. When it goes down it's dynamite, but it's only been going down once or twice a year [when anew Beatles jam is released] instead of daily. They could own television stations, is what I want to say. They could do anything they want to do. They are in a position to propose and carry out a total cultural program, the effects of which would be incredible in their quality and quantity, and yet they set up an organization that gives clothes away to rich dudes and offers as the new musical hope a female Humperdinck. Apple is just bullshit hippy capitalism unless its effects are commensurate with the

continued on page 20

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WHO NOSE?
DEEP IN THE HEART OF THE CITY...
...IS A HOUSE...
IN A HIDDEN VALLEY...
THIS CHEMICAL WILL SHRINK MY NOSE, DOING FOR ME WHAT MUSCLES, FAT AND BONE CANNOT. AND QUICK & BRIGHT AND NEVER SOLD
THE INJECTION - UNDER HIGH MAGNIFICATION
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A MAD...
...MAN
...IN WHICH A...
SUDDENLY!!!
VOOM
THEN...
FIRST...
UNTIL...
BOOM!
BUT...
MEANWHILE, THE NATIONAL GUARD RESTORES LAW AND ORDER
BUT THE MADMAN IS NOT FINISHED WITH STIRRING UP TROUBLES
THE IS DONE DEED!
THE CITY IS DESTROYED BY A HOLOCOST BEYOND MY WILDEST DREAMT
BUT IS ALL LOST?
THROWN OUT OF ORBIT, EARTH BECOMES A COLD AND LIFELESS PLANET
VOOM
THE END

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SDS' Klonsky - 'not antagonistic'...

[Mike Klonsky is national secretary for Students for a Democratic Society. At the recent National Council meeting here, he introduced a proposal for a "revolutionary youth movement" as a possible direction for the future of SDS, which was passed narrowly. He is opposed to the Progressive Labor faction in SDS, as well as to their program of "worker-student alliance," whose politics as represented in a ruskian proposal was also narrowly passed. The following is an interview with an Argus reporter.]

Q: What, if anything, do you think has been accomplished here at the convention?

Klonsky: In general it's been very high level in discussion (ideological debate, etc.; new directions have not been developed, but have been talked about and understood, and voted as a program for organizing which is the idea of building the revolutionary movement. What this means is that SDS is going to move away from being just a student organization; it's goingto try to establish a base among working class youth, GI's, etc. We're going to focus our attention on the campus, working class high schools, colleges, and trade schools, aside from building the campus movement that we've been building. There's going to be expanding and developing into new constituencies, and this convention was the first time where class perspective in building the revolution in America with the level of class analysis of American society was generally accepted by everyone. This means that this convention was more or less a landmark in that it marked SDS developing into an anti-capitalist organization instead of being just a so-called radical organization.

Q: Two proposals that were passed, the "revolutionary youth movement", and the "worker student alliance." Do you think they're contradictory, since they're both official SDS postures now?

Klonsky: Well, the student worker alliance has never been passed really; what was passed was a proposal on racism prepared by student organized politics. I think most people decided that we needed a position on racism and although many people have disagreements, including myself, with the racism proposal because it did not even mention that there's an anticolonial struggle going on and there's a black colony in America. Everybody tried to ignore that fact, tried to pretend that the only problem with black people was around their jobs. In other words, that they get lower pay, which is true and is a very important problem. It's also a problem of white supremacy in America that we feel has to be focused on and that's why, for example, the racism part of the revolutionary youth proposal didn't deal with that. But the people felt that the PL proposal and the San Francisco State student worker alliance analysis of racism should be passed just because it dealt with racism and we see a need to fight racism. But I think that the student-worker alliance motion was pretty much defeated all along the way. Everything from the passage of the motion, which was the revolutionary youth movement, to the women's proposal, which they fought very hard against. The women's proposal was passed. Even the work-in pamphlet, which they lost.

Q: You know on the work-in pamphlet PL charged that you and Bernadine Dorhn tried to suppress the publication of it, and that the National Interim Committee (NIC), the official decision making board of SDS between conventions, tried to suppress the publication ofit.

Klonsky: That isn't true. We all voted to print the pamphlet and we have printed much of PL's politics in New Left Notes and other places. But I think what would really be effective was which analysis was going to be dominant—and I think this is in the past. When the Student Labor Action Proposal (SLAP) was defeated, it showed again that SDS still sees itself building towards a revolutionary movement of its own, not just supporting struggles such as industrial woerkers which we feel is kind of a liberal appro ach.

Q: Would you have published the pamphlet if it hadn't been passed at the convention? PL charged that you were just trying to suppress it in a committee and vote.

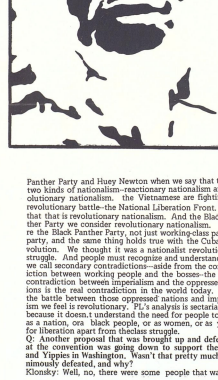
Klonsky: No, I don't think this is all that important for your paper. The question involved the way the pamphlet was gone about printed, and there were a lot of questions and antagonisms about that.

Q: About the directions that SDS is going to take in the future. There was a lot of ideological difference brought to the surface at this contention, but you do think the direction is going to be your "revolutionary youth movement"?

Klonsky: Right: I think that the revolutionary youth move ment proposal is that it's really just a reflection of what's already being done. People have already seen the need to organize non-student constituencies among youth working class. Youth people are in the process of doing that. Organizing in the service, organizing GI's. Fighting the university as an instrument of class oppressions, an institution that oppresses other people besides the students The main fundamental thing about the university is that it's a racist institution-it hits very heavily at the balck community, it oppresses workingpeople whose money and sweat go into building the university. It turns around and acts as an oppressive institution-an institution that was built and that functions primarily for the people that rule this country for the rich. So we think that's the way the university should be attacked.

Q: As far as black nationalism is concerned, PL is against nationalism in any form, saying that it has to be overcome But don't you think that since the black colony does exist in America--they're there and obviously the only feasible way that it can be approached at this time is a total acceptance of their nationalism.

Klonsky: We feel that there are two kinds of nationalism. In this we are pretty much in agreement with the Black



Panther Party and Huey Newton when we say that there're two kinds of nationalism--reactionary nationalism and revolutionary nationalism. The Vietnamese are fighting a revolutionary battle-the National Liberation Front. Wefeel that that is revolutionary nationalism. And the Black Panther Party we consider revolutionary nationalism. They're the Black Panther Party, not just working-class panther party, and the same thing holds true with the Cuban Revolution. We thought it was a nationalist revolutionary struggle. And people must recognize and understand what we call secondary contradictions--aside from the contradiction between working people and the bosses--the main contradiction between imperialism and the oppressed nations is the real contradiction in the world today. And the battle between those oppressed nations and imperialism we feel is revolutionary. PL's analysis is sectarian, see, because it doesn.t understand the need for people to fight as a nation, ora black people, or as women, or as youth for liberation apart from thelass struggle.

Q: Another proposal that was brought up and defeated at the convention was going down to support the Mob and Yippies in Washington. Wasn't that pretty much unanimously defeated, and why?

Klonsky: Well, no, there were some people that wanted to go, and I think alot of people will go. The question was whether SDS should sponsor it, and that was heavily outvoted, that's true. It was outvoted for a lot of reasons Because of the lateness of the hour, people didn't think sufficient planning would go into it. The question ofthe black community in Washington, was brought into a key focus. I myself spoke against the resolution even though it shifted back and forth in my mind, cause on the one hand I think those kind of confrontations are very important and do help build the movement as Chicago did, and the Pentagon action did. On the other hand, atthis time I don't think that we should go, and I don't think that people are clear as to what kind of perspective we would need and what our position would be on the thing. And the danger of them getting co-opted by liberal Mobilization politics was very great. But I think that the sectarian position of PL that said there's revisitionists in the Move or Communist Party members in the Move so we shouldn't have anything to do with it is bullshit. I think SDS has a responsibility of politics now. It can't act in coalition groups around a position of immediate withdrawal from Vietnam, see, without having to worry about getting observed and ending up having liberals as spokesmen for those acitons. SDS, for example, did get its point heard at the Pentagon and in Washington, and the people did understand what we were saying.

Q: I know you're familiar with the Ann Arbor SDS situation, and it was decided not to give the affiliation to the breakaway movement--the Radical Caucass-- but to the Jesse James Gang. Why was that decided?

Klonsky: People felt basically there's a need within a chap ter for ideological struggle, and we can't around just setting up a counter chapter on the campus and not wag ing your fight inside the chapter, trying to make your politics win out, by going through actions to see whose plans and whose strategies are better for building a campus movement. The members really felt tht the Radical Cau cass position was a copout position--a position that denied the necessity for a sharp ideological struggle, and people said that it generally meant the movement didn't mean that the radical caucass was excluded from SDS They should take their position into the chapter--fight for it within the chapter and go along with what the chap ter decided. And the same principle held true with the New York Labor Committee which was passing out literature in the name of SDS even though SDS was against their position of the teachers strike and thought it was racist. They said the Labor Committee had an obligation to fight within the paper for their position but if they lost, to act on the principle of the matter. That's the same with the Radical Caucass in Ann Arbor. Starting a new chapter wouldn't get a kind of principled struggle to wage.

Q: How would you evaluate the Yippies--They're going Washington--in terms of the total outlook of the Movement?

Klonsky: This is my own personal opinion--SDS has no position on it. I think the Yippies have done some good things. I think that they played a good role in Chicago. I disagree with their emphasis on personal kinds of liberation that says that you can be free under capitalism, that denies the necessity to struggle as a class, that denies the necessity to struggle. I believe that you can't have liberation without struggle, so my fundamental disagreements lie in the personalistic kinds of rebelliousness. Although I understand that and a lot of that leads to real revolutionary politics, I think that by itself is insufficient, and that's my major criticism of it. But, you know I can dig the kind offights that the Yippies are waging--they will develop into revolutionary forms of struggle.

Q: Is there anything else you want to go into about your proposal of the "revolutionary youth movement."

Klonsky: Really I think it reflects the main thing of the whole struggle--which, I want to add, should not be seen as an antagonistic struggle. I think there is room in SDS for all kinds of tendencies, and right now there is a struggle going on around a certain kind of principle, which, in practice, comes out to whether you organize people strictly by the fact that they are workers and say the only contradiction is between the state and the workers--and really understand that people can be moved around secondary considerations. I think, as I said, it was brought out most clearly in the women's liberation proposal--the fact that aside from building a revolution, that we also have to build a revolution that will be worth building-in the development of the concepte of socialist men and women that will give us an understanding of what socialism is, and how racism can be eliminated, also. We fight male supremacy because we see that even in any revolutionary struggle, male supremacy hasn't been eliminated. And our revolution has got to be the toughest kind of revolution ever fought. It has got to be the best-best and the clearest. We've got to draw perspectives on all areas of the liberation struggle, and that's the basis of the revolutionary youth movement proposal.

Next Issue: SDS' Internal Education Secretary charges Klonsky and the NIC with physical intimidation and general suppression.

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SUPER SAM

"I came to teach at San Francisco State rather than a more important university because I wanted to keep in touch with the lower classes."

S.I. Hayakawa

SAN FRANCISCO (LNS) – General Semantacist Hayakawa keeps in touch these days at the end of a police night stick. But he needn't trouble himself, for what he cavalierly calls the "Low er classes" haven't been spending much of their time at S.F. State in recent years. Thisis thanks to the California Master Plan for Higher Education, installed at the beginning of this decade by the self-proclaimed "liberal" administration of Governor Pat Brown.

Under California's old public education system, the top 33⅓ of high school seniors in the state were admitted to the university and the top 70% of the state colleges. No questions asked. Withthe institution of the "liberal" Master Plan, the percentages were cut drastically.

It's no secret what color the 37% left out of the state colleges are. In 1960, 12% of the S.F. State student body was black; by 1967, the figures had dropped to 3% .

One of the central demands of the Black Student Union is that "all black students wishing" so, be admitted in the fall 1969.

The trustees and the press treat the demand as something radical new. In reality, it is no more than a return to the status quo ante bellum.

AMERIKAN JUSTICE

OKLAHOMA CITY (LNS) –

Scott Browning Grandstaff, 17, was locked 23 times on his bare back with a stiff leather whip as a punishment for possession of a dozen of stolen cigarettes.

District Judge Carmon Harris told Grandstaff he could choose the lashing in lieu of a five-year jail term. "Maybe a little oldfashioned corporal punishment will make you realize when you break the law you must pay the peanlty," the judge said.

Court Clerk Ronald Ladd said that the leather strap raised big, red welts on the boy's back. "Big tears came into his eyes," Ladd said. The lash was wielded by the boy's brother-in-law, his mother sitting nearby

PANTHER VAMP

OAKLAND' Calif.(LNS)– The Black Panther Party has issued a denunciation of "provocateur agents, kooks, and avaricious fools" who have found their way into the ranks of the party. A press release issued by the party says that such persons "have acted foolishly and raised confusion by acts of banditry." "For example," the press release says, "William Brent, who allegedly pulled an $80 holdup in our newspaper distribution truck is considered to be either a provocateru agent or an insane man."

The Panthers also reiterate that all Panthers must strictly obey the rules of the Party, which stress personal and political discipline.

ZAP TAX ZAPPER

LOS ANGELES (LNS) – Augustus Owsley Stanley III, 34, the acid man, has been acquitted of a recent drug charge. Superior Court Judge Paul Egly ruled that there was insufficient evidence to connect Owsley with the alleged sale of 500 caps to an undercover agent at Los Angeles International Airport on Jan. 24 1968

OWSLEY FREE

WASHINGTON, D'C' (LNS)– A federal grand jury has charged that Theodore A. Jones, the director of the Illinois Dept. of Rev enue, failed to report all of his income on Federal tax returns. The four-count indictment charges that Jones failed to declar e $16,787 on Federal returns for the years 1962 to 1965.

How can parents know?

Telltale signs of drug use

The following article is from that crusading, no-holds-barred titan in the Journalistic world, the Detroit News. Tuesday, December 12, 1968. The editors felt it was of such redeeming merit to young and old alike tht it is here reprinted--complete and uncensored.

Nothing needthe said of the piece itself, but perhaps it is noteworthy to say something of the investigative reporter, Stephen "Steve" Cain. He appeared on that ol' hipster Tom Shannon's tv show an channel 9 a few weeks back, wearing a black stringbean tie, pointytoe shoes and horn-rimmed glasses,and told it like it was or is as the case may be. Some of the highlights: he was "taken off everything else" for two weeks and told to "get into the heart" of the drug scene around Detroit. Four articles, front-page, were the result, culminating in the masterpiece presented below. No, he had never taken marijuana, hashish, methadrine or mescaline--pepyote or anything else, but he had experimented "once, when I was in school (unspecified)" with an "amesh phetamine," and apparently as a result of that experience he became a reporter for the News, and wrote his wonderful series. He does apparently, become fixated on the idea that, as men ttioned in the article, acid makes one taste colors and see sounds, for he mentioned it on tv twice while Shannon giggled in the background. Other experiences are delved into more fully in the article itself.

At a confrontation of sorts with a couple of high school heads in the audience, Cain admitted that THC produced the same effect as "smoking 10 or 12 marijuana cigarettes," and also revealed that "strichnine--rat poison--is often cut with LSD and mescaline to augment it." Unfortunately, his segment on Shannons show ended at that point, but maybe he will come back and we can all gain more from his insightful discernment, but for the while we present:

Conclusion of a Series

By STEPHEN CAIN
Detroit News Staff Writer

Does your son (or daughter) wear sunglasses even indoors to hid dilated pupils?

Does he seem pleasantly passive--euphoric --out of touch with the passage of time?

Is there a peculiar odor on his breath?

These may be a tipoff that he's been smoking marijuana within the last several hours.

Parents from Detroit's well-to-do neighborhoods and suburbs are beginning to realize the extent of illegal drug use among their children.

However, many are not aware of what the changes they see in their sons and daughters mean.

SINCE DRUG USE by their children is so unthinkable to most parents, they too often ignore telltale signs even after they begin to suspect that the meaning.

And most parents have a standard reply to anyone else who may suspect: "Not MY son!"

This reply, police say, is most likely to say pour where the parents' own conduct--with liquor, sleeping pills, etc.--may have cause the mother or father, or both, to be defensive.

Is there a peculiar odor on his breath?

To hide this supersctivity, some take barbiturates.

The barbituates--tranquilizers and sleeping pills--depress the central nervous system like alcohol.

Small amounts make the person appear drunk but without the odor of alcohol and generally produce a euphoria, a relaxed good humor.

Larger doses result in sluggishness, depression, quarrelsomeness, slurred speech and sleep.

Increasingly, stimulants, hallucinogens and depressants are being used together. It means a person is "coming and going" at the same time.

LITTLE IS KNOWN of the even greater dangers of combination, except that barbiturates and alcohol together are a well established cause of death.

Doctors in California, for example, had been using a particular tranquilizer which did a good job of bringing LSD users out of a panic state. But three persons on a bad trip from another location were given the drug and died of heart attacks.

Now to the toughest question: what can the parents do when they discover their child is taking drugs?

There is no easy answer, sometimes no answer of all.

The only phase of a drug problem for which action seems clear is the crisis of a bad trip, the panic state.

Most hospital emergency rooms are capable of treating acute chemical poisoning, of administering tranquilizers to bring a person "down off the walls" and back into reasonable control.

amphetamines; and the depressants, which include barbituates, alcohol and the opium products.

Marijuana, the mildest of the hallucinogens, often gives the beginner a dry mouth, thick saliva, a faster pulse, tremors and sometimes dizziness and nausea.

Although persons feeling the effects of a two-hour marijuana experience most often are subdued, a "smoke" lowers inhibitions and often leads to a seemingly unexplained hilarity, confusion or irritability.

One of the most striking and easy to spot effects among beginners and moderate users of marijuana and its more potent form, hashish, is a marked increase in appetite for sweets and other carbohydrates.

Detroit's hippies call this a "food freak."

LSD or "acid" is the most common of the more powerful hallucinogens. A "trip" normally has a fairly gentle start about 20 to 45 minutes after taking the drug and may last 12 hours or more.

The easiest to spot symptoms of LSD use, as well as its companion drugs, are dilated pupils, lower body temperature, goose bumps, rapid changes in mood and a general unresponsiveness to the person's surroundings.

LSD produces a "model psychoses" which can be mistaken for schizophrenia—the user feels disconnected and loses his sense of personal identity.

So if a young person starts talking about feeling a "oneness" with love, nature, the universe, the cosmos or mankind or God—look out!

IF YOUR SON OR DAUGHTER is "seeing sounds," "tasting colors" or has trouble telling fact from fantasy, this, too, merits a close investigation.

The "bad trip" is unmistakable. The user if locked into his own personal nightmare, in utter panic, afraid of going insane or believing he's dying. The emotions are hard to hide.

A heavy dose of amphetamines is one of the easiest to spot: Look for sharply increased activity, a total appetite loss and an inability to sleep.

Coming down off an amphetamine or "speed" spree is a crashing experience. Like the strings being cut on a marionette, a person is limp for lack of energy.

Since it's easy to stay awake for two days or more while on the drugs, a young man or woman coming down is likely to try to sleep for periods 24 hours.

Other amphetamine symptoms include a dry mouth, dilated pupils, restlessness, nervousness, talkativeness, hand tremors and heavy perspiration.

To hide this supersctivity, some take barbituates.

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Most hospital emergency rooms are capable of treating acute chemical poisoning, of administering tranquilizers to bring a person "down off the walls" and back into reasonable control.

What the parents do next is crucial.

If they overreact after finding out about their child and drugs, make life too miserable for the youngster or make the son or daughter a "prisoner" in the home, he or she may move out and take up life in the hippie community.

That's how many teens ended up committed to the hippie-drug way of life.

If your son or daughter is experimenting with fairly mild marijuana, the risks from the drug itself are slight.

Smoking it in small amounts is usually a moderately pleasurable experience and, with some exceptions, won't cause any serious after effects.

BUT EVEN EXPERIMENTATION means your son or daughter has broken the law, and it puts the child in contact with those who use stronger drugs and are trying to get others to do so.

The mildness of marijuana is a seduction for those with emotional problems, even teens feeling the normal "pains" of trying to grow up, and often lead to stronger drug use.

"Anyone who takes a drug on a continuing basis is taking it to help deal with his own emotional problems," said Dr. Herbert A. Raskin, a Detroit psychiatrist and drug expert.

"That is why expert treatment must come into the picture," he said.

It a child is led to drugs because of emotional immaturity or a weak relationship with his parents, the parents are in a difficult position to find a solution alone.

The expert treatment which Dr. Raskin sees as so necessary is mainly aimed at helping the youngsters solve or at least live with their problems without the aid of drugs.

All the drugs do is allow the youngster to hide from his problems as they get worse.

THERE ARE TOO FEW psychiatrists in private practice to handle the emotional problems of the area's drug users, and continuing treatment is either a financial burden or impossibility for all but the wealthy.

The Oakland County Probate Court can refer young people brought before it for psychiatric help, but public and private agencies simply lack the capacity to handle most of those who would benefits.

Police officers working with young people can help too, but many parents are reluctant because of the illegality of most drug use.

On the larger picture of trying to head off and reverse the skyrocketing drug use among the young, Dr. Raskin recommends three approaches to be taken together:

- Limit the easy availability of drugs through a broader, more coordinated police effort.
- Try to head off the youngsters before they try drugs through realistic education and preventative mental health efforts.
- Provide facilities and trained personnel to help both those who are susceptible to drug use and those who are already using drugs.

MANY COMMUNITIES are now moving in these directions.

In addition, a number of drug experts have suggested changes in the law to provide that drug users (not people who make a profession of selling drugs) be given an opportunity for treatment through the courts.

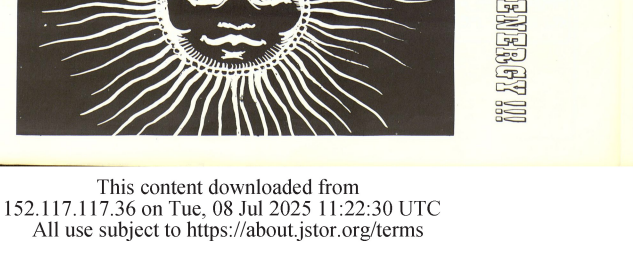
The idea is that if the person who has been arrested and treated has no additional contact with drugs for say a year, the record would be wiped clean.

Another approach is to try to change the attitude of young men and women in school who don't use drugs toward those who do. At the moment the general attitude is tolerance.

Dr. Donald B. Louria, author of a current book "The Drug Scene," suggests that student council organizations take the lead in this since the youthful leaders are usually "well motivated, highly responsible and know what's going on."

Both Raskin and Louria believe drug use among the young will continue to get worse unless a large scale attack is made on the problem.

Beyond that, there is little the hospitals can do for lack of bed space and a frequent unwillingness to accept patients for treatment of drug problems.



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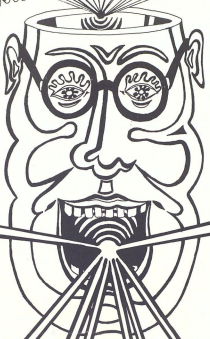
CINEMA TWO

8 Big Attractions... on the Silver Screen!



1. JAN 24-25
"THE RUSSIANS ARE COMING"
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"ONE OF THE FUNNIEST MOVIES EVER MADE" ~WANDA HALL

2. JAN 31-FEB 1
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DIRECTED BY SIDEY LUMET
ROD STEIGER (BEST ACTOR, '64 FILM FESTIVAL)

3. FEB 7-8
"THOUSAND CLOWNS"
JASON ROBARDS
BARBARA HARRIS
MARTIN BALSAM
"JOYOUS VITALITY" ~JUDITH CRIST

4. FEB 14-15
"SEANCE ON A WET AFTERNOON"
KIM STANLEY, RICHARD ATTENBOROUGH
written and directed by Brian FORBES (THE L SHAPED ROOM)
"A THROAT DRYING THRILLER" ~TIME

5. FEB 21-22
"THE MAGNIFICENT 7"
yul Brynner
STEVE McQUEEN, JAMES COLBURN
" EXCITING WESTERN "
~WANDA

6. FEB 28-
"THE SERVANT"
DIRK BOGARDE, SARAH MILES
WINNER OF 3 ACADEMY AWARDS
SCREENPLAY BY HAROLD PINTER

7. MARCH 14-15
"THE CHASE"
dir. Arthur Penn (Bonnie and Clyde)
MARLON BRANDO
JANE FONDA

8. MARCH 21-22
"PERSONA"
DIRECTION AND SCREENPLAY BY
INGMAR BERGMAN
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"HAUNTING, INTENSE, BEAUTIFUL" ~N.Y. TIMES

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TIM BUCKLEY

LIKE WE PROMISED ON PAGE ONE.

[Well, here goes. Another fabulous Argus interview. It transpired recently when Buckley was in Detroit.]

Buckley: Okay, what're the questions?

Q: Why are you playing ballrooms now, instead of coffee houses?

Buckley: I need the money, man.

Q: You really. . .

Buckley: Yeah. . .

Q: What were you saying--to use your term--about rock guitarists who masturbate on stage.

Buckley: Yeah, they all do.

Q: Well, which ones in particular?

Buckley: They all do. Do you want me to name everybody? Terry Reid does it--they all do.

Q: Okay, let's change the subject. What do you think of the --west Beatles album?

Buckley: I haven't heard much of it.

Q: Well, the parts you've heard.

Buckley: I really haven't heard enough. It'd just be my opinion of the Beatles. They're really musically very limited, and they don't care anymore. And they overrange stuff. If they'd done "She's Leaving Home" with just an acoustic guitar, it would have been great. . . They're just musically limited rock 'n' roll. You know, I was watching "Yellow Submarine," and you know it's great cartoon music. Go and listen to the old albums--"I Feel Fine", "She's a Woman," stuff like that. Stupid lyrics. It's just great cartoon music.

Now take Cream or Jimi Hendrix. I admire them. They took what they had to work with and really made something of it. It's garage music, but they took it to its ultimate stages. But then groups like Blue Cheer. . . You know,they can't even keep a beat, and they play so loud they killed a dog--they actually killed a dog. At the Fillmore. They had ninety million amps and this dog

and this dog just started writhing and died. It's all three chords. The only person that's doing anything musically is Terry Reid.

Q: What about the Stones latest album?

Buckley: It's good. They're doing the stuff they know how to and doing it well. The only time they haven't been great was with "Satanic Majesties"--yeah, that was the name of it. They tried to do this mystical experience thing. Well, you know, Wagner did the same thing with an opera. He worked half his life on it and he came up with an 18-hour opera. [Note: "The Ring Cycle"!] That's a real experience

Satanic Majesties is good even but it just doesn't make it by comparison.

Q: The Mothers [of Invention] have a new album out. .

Buckley: You know, Vaudeville never died.

Q: How about your new album? I've heard it's a lot of jazz and African rhythms and stuff. . .

Buckley: You've got to hear it--I can't explain.

Q: When's it coming out?

Buckley: Sometime around the first of the year. . .

Q: Has anyone influenced your music?

Buckley: Yeah--John Handy, John Coltrane, Miles Davis--they influenced my music terribly. Just terribly. [laughs]

Q: Is it going to be the double album you wanted to do?

Buckley: No, Elektra says I'm not a big enough star for it.

Q: You don't sound too happy with Elektra.

Buckley: I can't say anything. I said something once before and I got in trouble for it. I tried to warn Steve Noonan about signing with them. [Noonan is an old friend of Buckley's, who together with Van Duke Parks and Buckley formed the "Orange County Three" a few years ago]

Q: What kind of a deal do you have?

Buckley: I have to put out two albums a year.

Q: Why don't you switch companies?

Buckley: Yeah, I've been thinking about signing with A&M or Atco or Reprise.

Q: So you're going back to California and only do gigs there and in New York?

Buckley: Yeah, back to the beach in Malibu. I'll be doing gigs in coffeehouses in New York and Philadelphia and California It's like I had debts to pay off, and by playing things like ballrooms I could do it. I'd like to come back to Canterbury House too, as soon as I get my manager changed.

Q: That'd be great. You got busted last time you were in Philadelphia, didn't you?

Buckley: Yeah, but it was illegal. The hotel manager called the police on us, which is illegal, and they busted right into the room when I was in bed with my chick and didn't have a search warrant or anything.

Q: Have you seen much of Noonan lately?

Buckley: Ho, I haven't seen him in about a year.

Q: You sent to the same school together, didn't you?

Buckley: Yeah, for about two weeks in the 7th grade. Then they kicked me out because I ran away with this chick.

Q: Some people are saying that Dylan has dried up emotionally.

Buckley: Yeah, all his latest stuff lacks compassion. His new album is really great, though. The arrangements are just perfect. It's the best since the "Free Wheelin" album, especially the side with "Immigrant" and "Ballad of". That hand really got into his music. That never happened with his other records. Like [Mike] Bloomfield said, "I never knew what was going on-- I just played a lot of blues licks."

Like, you've got to have something to fall back on. Dylan didn't have anything except his mind. Like on side two of "Subterranean Homesick Blues"--you know, "Gates of Eden," "Tambourine Man," "Baby Blue,"--that is a classic side. But now he doesn't even have his mind--you know, he took more drugs than anyone--an incredible amount. I don't know--maybe he'll surprise us all, but it looks like he's empty now.

Q: What do you think of Bloomfield's Super Sessions?

Buckley: They're not very super. I'll tell you about a super session--Coltrane and Miles Davis, their albums together.

I think Bloomfield is gonna be great if he stays more with his own thing, until he get old, like old for guitar players--about 45. But he's gotta get out of his big ego showoff bullshit kid's-play stuff and start getting into a whole new kind of thing. I think it'll be a whole different kind of thing--a new style of electric guitar playing

You know, Clapton said he wanted to do that, too. Like, man, he's been playing on an acoustic guitar ever since the last album. In fact he told me that he wanted to play with me-- he wanted to learn chords. Just to learn on an acoustic guitar.

Q: Did you get together yet?

Buckley: No--well, he had to go but we'll get together. But he doesn't know any chords, just, you know, G and D7 and C and that stuff. But his notes--man, they're out of sight. That was the same way with this one cat, Henry Vestine, now with Canned Heat. He used to be with the Mothers, a long time ago, but he couldn't stay with them 'cause he didn't know any chords. Zappa's thing is all chords. He's got great chords, man. He's the most complete guitarist around, Zappa.

Lee Underwood [Buckley's lead guitarist]: I can hardly wait to get home and get a record player. . .

Buckley: Do you have the bread?

Underwood: Not that much. Maybe I could get one and turn it up loud enough to shatter the building next to us. . .

Buckley: Yeah, we had this great view of the beach until they built this apartment house next door. Yeah, and it took them a while,too. And they pounded all the time while I was trying to practice. And then the next month after that they built a liquor store on the other side.

Q: Last year you were on a "Monkees" tv show segment. How did that happen?

Buckley: I'm pretty good friends with Mike Nesmith--with Peter Tork, too. I knew Mike in Texas. He really wanted to get into some cool stuff with the Monkees. But everything just kept getting watered down before it got shot down. And he has written some great songs.

Q: Like "Different Drum."

Buckley: Yeah, but that's nothing like his good stuff. He wrote some really great songs.

Q: So how the hell dlt you end up on a "Monkees" show?

Buckley: Well Nesmith figured he could get something by the network with someone they never heard of. So I did it, I sang one song.

Q: It was kind of wierd--you were between a cornflake commercial and the closing credits.

Buckley: Oh, yeah! I never saw it.

Q: Did you write all the material on your new album?

Buckley: Yeah, I did.

Q: Did Larry Beckett help?

Buckley: No, I wrote everything. Beckett's in Missouri. He's writing a novel. They got him in the army- but they don't make him do anything, really. They've got all these barracks for conscientious objectors. It's just like being in Missouri. . . Yeah. He's writing a novel. The last thing we did together was "Goodbye and Hello."

Q: Do you want to talk politics?

Buckley: I think we shouldhave a monarch, or something.

Q: You'd really like to see King Richard Nixon?

Buckley: Fuck, I'd rather take my chances with that than with the way it is now. It's really awful. We've got to get to do some thing, you know--it's got to change. I just don't know.

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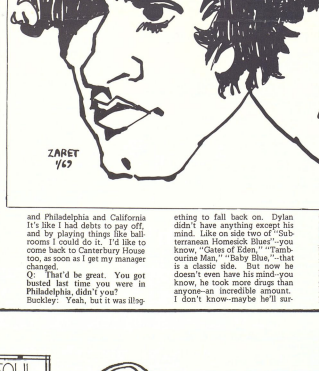
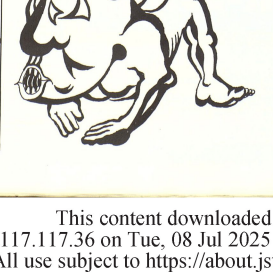


SUPER FOUL

CHICAGO (LNS) -- I'm afraid we may lose some of our important four-letter words," Dr. Taddeus Kostrubala, assistant professor of psychiatry at the Northwestern University Medical School, said recently while commenting on the spreading use of "dirty words" in speech and in print.

"Look what happened to the English word 'bloody'," he said. "It means nothing now, except in small subcultural areas. So I am a little worried. If the history of language repeats itself, our good old swear words are going to be incorporated in general usage--and we'll have to come up with something new. In fact, I think this is already happening, and there's some really superfoul stuff coming up now." He did not specify any of the superfoul words.



TURKEY continued from page 6

It became easy under the Turkish drug laws to crack down on the hippies. The Turkish law states that if a person has information which leads to the arrest of any offender, the person giving the police the information cannot be prosecuted

What in effect has happened is that Turkish drug pushers approach some youngster and offer him some hash. If he buys the pusher then goes to the police and informs. After the arrest is made the police usually give the hash back to the pusher, allowing him to keep the money he received from the arrested youth, and then he goes out and tries to set up his next victim.

Last month in Istanbul one young American was given two and one half years for barely enough hash for one cigarette. and a Scottish boy was given two months for just being with him. They were arrested on the street andhandcuffed-- while walking, by a group of police waving guns without uniforms whom they thought were bandits at first.

The number of other atrocities occurring every day here--tales of stabbings and perversion inside the prisons, and of the ghastly conditions in the hospitals where some students are kept virtual prisoners, are endless.

The American embassy has only just recently began posting notice warning of what's been going on.

The American and British Consuls in Turkey do make a token attempt to look after their nationals in Turkey prisons, but there is little they can do, as consular treaties do not permit their interference in cases which are a violation of the Turkish criminal code.

Think of the impact on a 21-year-old boy who last month was informed that his final appeal was turned down, and along with that notice was a slip of paper telling him that his release date from the Turkish prison was October, 1996.

Thirty years in a Turkish prison for having pot, and in that same prison he can on any date, if he has the money, buy enough pot to get high from any of the guards keeping him there.

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NEIL YOUNG . . . ON HIS OWN

[Neil Young was, until the group's demise last year, a singer and song-writer for the Buffalo Springfield.]

Q: Well, how does it feel to be playing without a group?

Young: Great. I really like it much better.

Q: Why?

Young: Because it's less hassle. I went through two and a half years of that with the Springfield and then three years without the Springfield before and there was about a period of a month between those two periods when I was a single, and I just dig being a single. I can't wait un til I start doing concerts when the album comes out.

Q: When's that?

Young: Sometime in February. It's already finished. We are just now putting it together.

Q: Is any of it life stuff or all done in the studio?

Young: No, there's nothing like that on it, but there's one song with no instruments–just guitar and voice.

Q: All the rest of the songs are backed up?

Young: Yeah.

Q: We have this great fantasy, that the Springfield broke up to start five new groups. Is there any chance of groups coming from any of the other guys?

Young: From the Springfield?

Q: Like Stills or anyone?

Q: Stills is starting a group, but you really can't say it'll be coming from the Springfield, because it's coming from two other groups, too. It's coming from the Hollies and the Byrds. Graham Nash and David Crosby.

Eliot: Fantastic. (Young's manager) And can't print it, though, or it'll get a lot of tats in trouble.

Young: You can't talk about that? Oh well, shit, that is ridiculous–everybody must know. Print it.

Q: But you're gonna stay like you are?

Young: Oh, yeah, no more groups.

Q: What do you think of the Supersession idea that Stills has been doing. Would you ever do anything like it?

Young: No, but it's a good idea, though.

Q: Why specifically did the Springfield break up? Did you all decide you all wanted to go your own ways, or what?

Young: We all got tired of it, and just couldn't hang in there. And as far as our inter-relationships were going, they were being hurt because of the group, you know– the group was becoming bigger than us. And it was hanging us all up, and whatever we had for each other was disappearing, because the group was getting too much.

Q: So this is the first gig you've done on your own?

Young: Yeah.

Q: Where are you going to play, at the coffee houses?

Young: Well, yeah, I'll be doing quite a bit of them.

Q: Are you going on nationwide tour now?

Young: No, I'm just sort of poking off into different areas just to try myself out. I'm not making any money now– 'cause I'm just flying out here and then flying right back when I finish.

Q: Why did you decide to accept Canterbury House?

Young: Well, cause this is a groovy place. It's got a good reputation, and it's crowded, really good crowds, and it's the best place to start, because the crowd is receptive.

Q: I can't believe you're, like you say, nervous performing alone. I mean, all the stuff you've done.

Young: It's different when you're by yourself. With a group you can do almost anything. I imagine after a while I'll get to the point where I can relax. But I'm really nervous now.

Q: It doesn't show.

Young: If I relax, I don't know how many things will begin to happen.

Q: You didn't seem very neurotic performing.

Young: I didn't seem very neurotic?

Q: Not at all.

Eliot: I don't want to impose on you, Neil, but you STANK.

[laughter]

Q: Aside from that you were great, though. You gonna play ballrooms and stuff, or just coffeehouses?

Young: I don't think I'll be doing any ballrooms. I don't think I'll be doing any dances. Nobody'll ever dance while I play.

Q: There's not much you could dance to.

Young: I mean, something like the Fillmore, or something with some groups coming on playing and them me coming on all by myself, I'll never do that. All I want to do is play some concerts.

Q: Are you writing different kinds of songs how that you're not writing for a group? Do you think about it at all?

Young: Well, I'm writing more. That's all I can say. It's just I relax more. I'm writing different because now I know the songs will be done. You know. Like before I wasn't sure, you know, if it would get done. You know, like there was always the thing about material. And now that I'm sure, you know, that I'm the one who makes the decisions about my own material, then naturally I'm writing more. I'm less inhibited.

Q: You were inhibited before?

Young: Well, sure, I was sort of restricted. It was restricted, I mean, I couldn't, well, do a song by myself. It wasn't basically what I wanted to do anymore. As great as the group seemed, or was, you know, it just was not my bag. It could have been much bigger than it was. And I just sort of dropped out.

Q: What kinds of groups do you listen to?

Young: The Rockets.

Q: The Rockets?

Young: Yeah, they're from L.A.

Q: Do they have an album out?

Young: Yeah, it's on White Whale Records. And White Whale is doing an awful job for them.

Q: Why?

Young: They're just not pushing them. Not distributing.

Q: I guess not–not many people ever heard of them.

Young: They're the best new group we've heard in the last two years.

Q: Anybody well-known in it, or all new?

Young: No, all new guys, all new songs. A complete new thing.

Q: Too bad they aren't played around here.

Young: They really are good.

Q: Are they on tour?

Young: [long pause] Well, I don't just. . it's not my bag I'm not into that. I've seen many groups better than the big groups to be in with the big groups. Because the real groups never really get heard.

Q: Like the Rockets.

Young: You know the Rockets are better than the big groups: I'd rather listen to them than to any other group. And that makes them better. Because I mean that, . . all music is. . . I think the best thing now happening is Jimi Hendrix, and not because of his guitar playing, or not because he's, you know, of that movement of guitar players. . .and I don't like that kind of–how can I say it. . . Jimi Hendrix is good, you know–he's really great. Whereas the Cream is the spearhead of a movement, you know. The Cream aren't. . .

Q: The Cream aren't what?

Young: The Cream aren't good. The Cream are good, but there are two types of good, if you know what I mean. . . There is an artistic good–I can't even say that.

Eliot: The Cream are a good Steppenwolf.

Young: Yeah, you know? And Steppenwolf is a fine group, but not like Hendrix. Sure the Cream is fine, but Hendrix is where it's at. And I don.t dislike Cream because I like Hendrix. . .Do you know what I mean? It's like comparing Herman's Hermits and the Stones.

Q: You're not saying you like Herman's Hermits?

Young: No, though I did like their first records, "I'm into Somethin' Good"

Q: Earl Jon did a better job.

Young: Yeah, I'm sure somebody did it better, but they did it pretty good. I liked it; it was happy. I didn't like "Mrs. Brown You've Got a Lovely Daughter".

Q: Well, you do like–would you put with Hendrix, you know, in the greatness group?

[long pause]

Young: Well, uh, there isn't anybody that impresses me that much. I tell you there is only one other guy that turns me on as far as listening to his music goes, and that's Steven Stills.

But any of the other people. . . they're good, but they're not great. There is, you know,–I can't get excited about anybody but Hendrix and Stills. Not Stills as a guitar-player. . . Stills just as he is. He's great. He writes great songs and he sings all right. And he puts nice groovy records together. About every third of fourth one has a magical thing, you know?

Q: Are you into anything politically?

Young: No.

Q: What do you think of the Beatles song "Revolution"?

Young: I don't like it.

Q: Why?

Young: I don't dig it. It doesn't sound nice. I just don't dig it. It doesn't turn me on. It's not as good as "Walrus".

Q: What is.

Young: The Beatles aren't nearly as good as the Stones.

Q: I'll agree with that.

Young: I dont even listen to thier latest stuff, like "Hey Jude.

Q: What do you think of thier album?

Young: One of the songs, I couldnot believe was the Beatles, it was so bad.

Q: Which one?

Young: I don't know. There are just so many of them. . . First time I heard it, I said, to God,-it can't be them. But it really sounded like them. And then I–like I always do–I listened to the lyrics, you know, and they just weren't good enough. The album isn't good enough to be the Beatles.

Q: What about the awful lyrics in "Revolution."

Young: Well, and, this shit, you, everybody knows the revolution's coming. That's all that has to be said. You know, there was one good song written about it–there were other good songs, but that one really made it big, and that was "For What It's Worth." And that's not because I was in the Springfield, that's just because that was the song that made it big about that. We don't need anymore–we've already heard that once, you know? It comes out, and it comes out–the Stones' song, "Street-Fighting Man," you know–they all come out and do this thing. Now the Stones song, let's face it, is fifty times better than "Revolution." That sounds like a poor rock group track–that fuzztone guitar doesn't have any taste.

Q: Yeah, the beginning sound like an early Chuck Berry. . .

Young: Yeah, well, that's cool–Chuck Berry's really good.

Q: Yeah, but theyn they completely break it. . .

Young: It's too obviously a Vox fuzztone, you know? It's too obviously what you can hear anyhow. I don't know–the Stones play. . .I like the way they sound. I heard "Beggar's Banquet" first in London, unmixed, and it's just incredibly good. The Stones are just incredibly talented–they're my favorite group.

Q: What about Donovan?

Young: I don't think he's very good. He started off pretty groovy, middle ones were good album, and there was one great song on it–I can't remember the name. . .Eliot?

Eliot: Guinevere?

Young: Yeah. That album was great. After that he just got to be a phony. And that flower kids' man, it was sick. I mean sick. The big picture of the Maharishi on the back of the album, you know, holding hands. What a sick, sick scene. I have no respect for him.

Q: Is there a chance the Springfield will get together for one last album?

Young: No chance. You'll know if another Springfield album comes out that I won't be in on it. You'll know that we didn't record used, but had stored and was released by the company without ourpermission.

Q: Do you want to talk about the political situation. I can't think of any other questions to ask about.

Young: Oh, don't worry. You're asking good questions–I want to answer them.

Q: You mentioned something before about everybody knowing the revolution's gonna come. I wasn't quite sure what you were talking about. If doesn't seemto be all that inevitable, and it's not going to be accomplished by everybody singing about it and writing about it. . .

Young: Oh, it's inevitable, and I think–it's just inevitable. When you have such dissatisfaction among such a majority–not a majority but such a great amount of the people–and then dissatisfaction with those people among the majority–there's gonna be a clash. And the groups of people are so big, that it has to be a revolution. And it's not gonna come right away, but it's gonna come. We all know it's coming–it isn't gonna come next year, you know. We're gonna have a few riots, and I just don't know when it's coming. But everybody knowsit's coming, like everybody knows it's gonna rain again.

Q: You really think it's that inevitable?

Young: It's that inevitable, it is. I mean, can you imagine us going on without this coming to a head.

Q: You don't think the forces of law and order will try and smash us–bash our heads in?

Young: Yeah, but you see that won't happen, because law and order is gonna come and try to do that, but it won't be over with because there'll be enough people. . . it just won't work. They won't just completely remove a thing like that. You can't just take it and snuff everybody out. Cause that way, you'll miss some. And those ones will–you just can't get rid of it. You can't get rid of the hippies, you can't get rid of long hair, you can't get rid of–well, whatever this is, man. In three years we may all be bald, who knows? Anyway, there's definite differnces happening, and they're gonna come to a head. There's more people every year. Everything's going to come together and clash soon. We see more of it 'cause we're from L.A. Whatever happens in NEW York, and whatever happens in L.A. eventually happens everywhere else. You know, same thing, styles are that way, fads are that way. Everything's that way. New products come out– they come out in New York and L.A. They test 'em in L. A. And then this new thing of dissention has come out. It started in L. A., and it's gonna spread.

Q: Yeah, who's gonna be Ronald Reagan governor?

Young: Well. . .you know, L.A. and California.

Q: Okay.

Young: Who elected Richard Nixon: The United States–I didn't elect him. The voting power isn't in the youth, but the manpower is. It's not gonna happen easy. It's not gonna go away. It's just inevitable. That's all I can say.

Q: Okay. Let's talk about your opinions of some people. Like, what do you think of Janis Joplin?

Young: I have no opinion about her.

Q: You don't think she's the greatest white soul singer of all time or something.

Young: I wouldn't know. I'm not that interested in white soul singers.

Q: How about Aretha, then?

Young: I've heard better. And I'm sure you have, too. How many colored people do you think there are who're better than Otis Redding, man, you know, that'll never make it because they're colored.

Q: It's ironic–he made it. His death was the greatest thing that happened in his career.

Young: Well, no–I disagree with you. No.

Q: Okay, well, it's been groovy talking with you.

Young: Okay, take it easy. It was out of sight talking with you. Send usa copy of the newspaper.

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POME

Missed Blessings

Soprano-high flak on
the sun's blue
drum-head
and with leather coat now
cracked and supple,
brimless hat pinned with
smudgy medals--
he grinds his painted box
(black and tan of
measures played) at the
pond's winding
key-board border--
hands quick enough with
fire to have set pipes
skirling and, perhaps,
minds moving.
And around, ducks each
trill unfamiliar
melodies--the
barbed waves
flattened by their
fat dowager's treading.
A park measured by
cannonballs
once bounced-off
English man o'wars

The scraps of free,
home-baked bread,
disregarded around
the field of fire, he
stows away,
dutiful offerings thrown
from childrens' hands
to the ducks: the
calibered bread and
the decapo
ritual and the
green Irish children
in St. Stephen's.

This
out-of-tune revolutionary
(of the time before
when bombs went-off
in counterpoint),
phased-out of uniform
by the civilizing freedom,
spurning the pound-bound
complacent ducks,
sews his bread
and waits
for the noon
advancement upon
this tonal scene of
the forbidden
city-born gulls:
(Lord Mayor's
Report No. 6-734)
recommends removal
of pests from
Stephen's Green0--
the renegade
communes from
the uncivilled
dock-yard breezes:
a much too basic
cantus firmus.

--Julian Redel

by Douglas Latto

"New black music is this: find the self, then kill it."-- Leroi Jones

One night I took some people up to my room to hear some Pharoah Sanders. "I've never heard of him," someone said. "Well, it's not your fault, it's America's fault," I said.

"Why?" she asked. "Because he is black," someone else said. That is part of the reason. Because he deals in the horrible destruction of the ego, and his music is often loud and discreant, and therefore can't be used in dentist's waiting rooms.

Because he is a deeply spiritual person, because he has opened himself up, torn down the walls, and he hears the voices of God and the prophets and magicians and ancient mystics singing through him, and can improvise those songs in new ways, ways that can free us, if we are ready, from the profit motive and the P.T.A, and everything that goes with them, and lead us to new places. Because he plays a music that by its existence and nature breaks of the oppression of black people. The sad thing is, his music is being denied to people who could and would be moved by it, if they got a chance to hear it.

But the new jazz is being kept from the channels through which music is exposed to the public--namely, records, radio, concerts, and club dates. How did this happen? Well, once upon a time, a long, long time ago, in 1959, a jazz musician named Ornette Coleman arrived in New York [if you don't mind being depressed, read the story of his life in "Four Lives of the Bebop Business," by A. B. Spellman.]

Ornette is a unique person, conscious in a unique way of his own unique feelings. His music could not fit into the old framework--he had to establish a new one. Whether he intended to or not, Ornette started a revolution, which has been given such names as "the new thing" (suspiciously), 'avant-garde' jazz (non-committally), "the new black music" (proudly), or simply "the new jazz" or the "new music."

The new music broke free from the restrictions cool and hard bop jazz styles of the '50's placed on harmony, rythm, structure, and tonal color. The new music was revolutionary in a deeply personal sense--it rose along with the black power concept, which is basically a personal thing [emphasis] on finding out to what extent whitey has made you hate yourself, instead of trying to advance your race to to meet the goals of white middle class mediocrity.]

Music can't be separated from the people that produce it, and all black music in this country, as Ray Charles has pointed out, is intimately connected with black *people* and the oppression they have suffered at the hands of white America. Soul music is a rhthm that makes you dance. This is a beautiful thing black people have created to avoid going crazy. Hard bop is something to snap your fingers to, Harlem, and hipness, which is another kind of escape route, one that can be creative, but ultimately leads nowhere [see heroin.]

The new musicians have realized that the way out of any kind of social oppression is finding God within yourself. They are into meditation, mysticism, astrology. And even though late Coltrane might seem far from field hollers, the new jazz is black music; it has to be, because most of the new musicians are black. Probably the spiritual freedom of "soul" has provided an impetus for deeper plunges into spirituality.

And the jazz revolution was not a complete break with the past -- but rather grew out of the older styles. Most of the new music incorporates some of the traditional. As a matter of fact, some of the new musicians do have very specific connections with earlier black music, e.g., anyone who has heard "Mama Too Tight" can't possibly miss the fact that Archie Shepp has been strongly influenced by heavy rhythm and blues, and, more indirectly, Ornette is basically a blues artist in the tradition of Son House and Sonny Terry.

Anyway, when the new jazz got going, in the early '60's, it was met by a storm of hostile criticism from the critics, who were white and interested primarily in maintaining their own sense of self-importance, and didn't not understand the music. Ditto, the club owners and the people who ran concerts, record companies, and "Down Beat" magazine. And it became a vicious circle--the club owners refused to book the new musicians because they weren't popular. Which was true: they weren't. But the reason they weren't popular was that club owners didn't book them in the past.

The situation is improving slightly now--Ornette Coleman, Cecil Taylor, Archie Shepp, Albert Ayler, and Pharoah Sanders are all recording for major labels--but nowhere near as fast as the music is. And it is really sad that even black kids growing up in the ghetto don't get to hear Archie Shepp. I'm writing this article because jazz has brought a lot of happiness into my life, and I'd like to share it with you. I'd like to turn you on to this stuff, because I'm really turned on to it, and it's a really great feeling.

I think I'll be doing a class on jazz through the free school at the University of Michigan this term. If you like to read things, read "Black Music," by Leroi Jones, one of the most beautiful books I've ever read.

For those of you with money LIl tell you about some records to get.

"Maiden Voyage" Herbie Hancock [Blue Note (B4)4195] demonstrates how successfully avant-garde techniques have been adapted to mainstream jazz. Not that this is at all a wierd record. It ain't. But Hancock and friends take liberties with harmony and rhythm that would have been impossible ten years ago. This record is a tone poem about a ship going on its maiden voyage. It opens with such joy, such new discovery joy. LOok at all the beauty there is in the world. So pretty, so gentle, swaying and splashing. . . Buy this record.

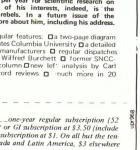
"A Love Supreme" John Coltrane [Impulse A-771]. A good starting record. For those of you that have heard score and want to hear more, this is the record to buy first. I believe that by the time he died, John Coltrane was one of the most enlightened men who ever lived. Trane was the stars, the night sky. . his was a search, continuing through out his life, for ultimate truth adn complete knowledge of God. His sense of wonder at the beauty of the universe was so big and so linen se that he never was content to let to let it remain at one level. He never stopped growing, never did anything the least bit commercial or cute: "A Love Supreme" is a mass, a gigantic magnificent hymn to God. This record is one of the great artistic achievements of this century.

"Of Love and Peace" Larry Young [Blue Note(8)4242] is a joyous and together example of spontaneous collective improvisation by the only serious organist in jazz. The title tune is completely unplanned--its success depends upon the intuitive affinity between the musicians. This group spent two weeks of rehersal in preparation for this album, and it shows. Larry Young dedicated this album to his mother and father.

"Symphony for Improvisers" Don Cherry [Blue Note (8)4247] who started out playing with Ornette Coleman in the late '59's, has been the major influence in avant-garde trumpet playing. He is a jolting and very subtle humorcdist--he can put "pretty" into a lot of different places. This record is a symphony really, consisting of eight tunes played without interruption. You can get some idea of the kind of person Don Cherry is by looking at the names of the tunes: "Symphony for Improvisers," "Nu Creative Love," "What's Not Serious," "Infant Happiness," "Manhattan Cry," "Lunatic," "Sparkle Plenty," and "Go Nu". The solos are short, and they are important mainly as the whole work. The tunes all past themselves between solos to give the musicians and the listener points of reference. And since the soloists are not restricted by harmony [there isn't much] or rhythm [which is flexible], there is complete freedom with complete structure. Okys off in all directions but returning to talk to each other. A brilliant idea, beautifully executed. [If you liek this, also get Don Cherry's "Complete Communion"]

"Tauhid" Pharoah Sanders [Impulse A9138] This is the record that really turned me on to jazz. Pharoah knows where his head is at and he's really going places. His playing in Coltrane's last group was totally shattering [A.B. Spellman said "his skill at pulling from the horn unheardof sounds in articulate order at a hundred miles an hour defies description."] He has got ten way down deep into himself, and with this record he has begun to combine his incredible intensity with a sweet and passionate lyricism. And to hear someone scream as gently as he does it enough to tear you to pieces. The three pieces played without interruption that make up most of the second side are a microcosm of Sanders' musical development. "Aum" begins complicated, violent, abstract, moves into "Venus", a stream through the woods, becoming prettier and simpler, until "Capricorn Rising", which is completely lyrical and peaceful. Let this take you; it's a beautiful jour ney.

LET US ALL BE NAMECALLERS



It is imperative that we in the radical movement know exactly who our oppressors are. That means, among other things, calling names--especially the names of those key money-powers and their servants who attempt to remain invisible behind the screen of their power apparatus. One such figure, brought recently to the attention of the Guardian, is the man above: Dr. John S. Foster, Director of Defense Research and Engineering for the Defense Department. His job? To hand out more than $60 million per year for scientific research on "motivations" of the Columbia rebels. In a future issue of the Guardian therefore, you will learn more about him, including his address.

Among other of our recent and regular features: □ a two-page diagram of the power structure that dominates Columbia University □ a detailed break-down of U.S. military arms manufacturers □ regular dispatches from Southeast Asia and Paris by Wilfred Burchett □ former SNCC member Julius Lester's popular column □ new left analysis by Carl Davidon □ book, film and record reviews □ much more in 20 to 24 pages tabloid

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UAC

CREATIVE ARTS FESTIVAL

EXPERIMENTS IN THE ARTS

TICKET INFORMATION

Main concert general sales, SAB lobby, 9 am - 4 pm. Subscriber tickets for the entire festival, excluding the main concert, are priced at $10 for students & $15 for non-students. The ticket enables the holder to be admitted to all events, with reserved and priority seating at all paid events.

Individual ticketts will be on sale in the Fishbowl, the Union lobby and in the CAF office in room 13 of the Michigan League.

BAKER

MAIN CONCERT - **ARETHA FRANKLIN** UNIVERSITY EVENTS BUILDING 8:30 JAN 25

SUNDAY JANUARY 26

CLIVE BARNES DRAMA - DANCE CRITIC N.Y. TIMES UNION BALLROOM 2:00 PM.

LES LEVINE'S ENVIRONMENT "ELECTRIC SHOCK" GRAND OPEUING 6:30 PM 3C UNION

DIONYSUS in '69 UNION BALLROOM 8:30 P.M.

MONDAY JANUARY 27

DIONYSUS in '69 UNION BALLROOM 8:30 OFF-BROADWAY PARTICIPATORY ENVIRONMENTAL THEATER, SECOND ONLY TO "HAIR."

LES LEVINE - ENVIRONMENT SHOWN THROUGHOUT THE FESTIVAL - 3C UNION

KURT VONNEGUT "WRITER IN RESIDENCE" LECTURE ON "LIFE ENGINEERING"

PTP "FIDDLER ON THE ROOF"

TUESDAY JANUARY 28

CHRYSSA UNION ASSEMBLY ROOM 7:00 P.M.

"NEW DIMENSION IN LIGHT: ART IN NEON"

JOHN SLADE APPEARING WITH "THE EAST-BOUND MOUND" UNION BALLROOM 9:00 PM A SYNTHESIS OF MUSIC AND DRAMA

VONNEGUT - LECTURE ON "ACCIDENTAL HERO"

WEDNESDAY JANUARY 29

BLACK POETS FESTIVAL - LEAGUE SNACK 8:00 BAR

DUDLEY RANDALL, AHMED ALHAMISI, NAOMI LONG MADGETT, XAVIER NICHOLAS

VONNEGUT - LECTURE ON "MASS MEDIOCRITY"

THURSDAY JANUARY 30

ROBIN KENYATTA - UNION BALLROOM 7:30

AND THE

AFRICAN PERCUSSION ENSEMBLE

LORD CHAMBERLIN PLAYERS, ANGEL HALL FOYER

FRIDAY JANUARY 31

MORLEY MARKSON 7:00 - 12:00 PM LEAGUE BALLROOM

CREATOR OF EXPO 67'S "SCALEIDOSCOPE" PRESENTING A NEW MULTI-SCREEN SIGHT AND SOUND SPECTACLE.

LORD CHAMBERLIN PLAYERS ANGEL HALL FOYER

U PLAYERS - "BANG BANG, YOU'RE DEAD"

SATURDAY FEBRUARY 1

THE BELIEVERS 8:30 HILL AUDITORIUM

THE BLACK EXPERIENCE IN SONG

"BEAUTIFUL, STIRRING..." - EDITH OLIVER - NEW YORKER MAGAZINE

LORD CHAMBERLIN PLAYERS ANGEL HALL FOYER

U PLAYERS - "BANG, BANG, YOU'RE DEAD"

SUNDAY FEBRUARY 2

DR. BENJAMIN SPOCK

8:00 PM. Hill Aud

PEDIATRICIAN TO THE WORLD... HE RAISED THEM, NOW HE'S THEIR LEADER.

MONDAY FEBRUARY 3

SECOND CITY 7:00 PM 9:30 PM TRUEBLOOD AUD

A CONTEMPORARY REVUE

"AN EXCELLENT TROUPE, EACILE AND VERSATILE..." WILLIAM LEONARD CHICAGO TRIBUTE

TUESDAY FEBRUARY 4

JOHN PERRAULT 7:30, 9:00 AUD A.

"A POET WHO IS A SPECTATOR OF HIS OWN IMAGINATION" R. SEWARD IN POETRY. INTEGRATION OF ELECTRONIC SOUND AND VERSE.

GAMELON SOCIETY 8:00 PM HILL AUD.

JAVANESE ORCHESTRA EMPLOYING BELLS AND GONGS WHICH CREATE AN EXOTIC EXPERIENCE.

WEDNESDAY FEBRUARY 5

STANLEY KAUFFMANN 8:00 P.M. ARCH. AUD.

ASSOCIATE LITERARY EDITOR AND FILM CRITIC OF THE NEW REPUBLIC.

THURSDAY FEBRUARY 6

MARISOL TRUEBLOOD AUD. 8:00 PM.

SHE SHOWS THE HUMAN ABSURDITY IN HER WOODEN SCULPTURE.

"THE FIRST GIRL ARTIST WITH GLAMOUR" - ANDY WARHOL

FRIDAY FEBRUARY 7

MARTA MINUJIN 7:00 P.M. AUD. B

"I WILL BE MAKING A KIND OF COMEDIE HAPPENING FASHION POP MUSIC MUSICAL." - MARTA MINUJIN

THE ONCE GROUP - LEAGUE BALLROOM 8:30PM

"... MY OWN IDEA IS THAT THIS IS ONE OF THE MOST INTERESTING AND PROVOCATIVE THEATRE GROUPS IN THE COUNTRY" JILL JOHNSTON VILLAGE VOICE

SATURDAY FEBRUARY 8

ALVIN AILEY HILL AUD 8:30 PM

"AGLOW WITH THE WARMTH OF HUMAN FEELING..." NEW YORK HERALD TRIBUNE

THE ONCE GROUP 8:30 PM. LEAGUE BALLROOM

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HARVEY

continued from page 2

leave our school."Just like your mother and father saying "Do not go over there tonight." They're your bosses. And if you do you're defying them. The university says, "Do not enter into Selective Service protest." They are telling you right off hand and yet you're saying, "I'm going." We cannot have a defiance! You don't like the way the rules and regulations are setup inour university, don't go to our school. Go go some other school where they'll allow it.

Q: Do you think it's the student's only job to study and to go out and get a good job afterwards? Do you really think that any kind of civil protest is outside of the student's realm really isn't his concern?

Harvey: How many of these students up here are really concerned about these mothers? I'm asking you. Because I will tell you, I would say 50% of them could have cared less, could have cared less what happened to them people They are professional protesters, the ones I dealt with. And I could go right down and list them. Because they were the Vietnam protester, anything to do with Vietnam they are protesting. Selective Service Board they've been protesting, they've gone to Washington, they went to Chicago. Same identical individuals! Why aren't they study ing? What are they doing running around doing all this protesting? Don't they have no studies? That's why I question whether they are University of Michigan students. I know fellows like Jack Clancy, Michigan's all-star fullback. I could name a lot of them, fine outstanding young men. They got their education, they got their degree. Now if you want to change society, you want to change the way our society is run, our laws, then get your degree. . . . . Get your education, study while you're here, and when you get your maturity (21 years of age and older) and you are out and start runnnng for these public offices where you have the power, and where you can have yourself heard legally, and say, "Look. This is what I think is wrong and I think we should change it." Naturally our times have got to change as we go along and it's up to you young kids who are going to school, after you've got your education and are out into society's life, and say, "Well, now, maybe we can change it. Now I have a little more authority, now I have a little better outlook on something like this."

Q: Do you think that the students who are twenty-one and over and living here and working at the university as students ought to be allowed to vote?

Harvey: Oh, yes. Very definitely. I say they are 21 years of age, of voting age, and I think that they reallydefinitely should be allowed to vote. I think that they should voice their opinion. As long as they're gonna be here for four years, on what type of legislature is gonna be good for teh state of Michigan, my job as sheriff- who's gonna be the best sheriff as far as you are concerned. You're gonna live here four years and the next man in office is going to be here forfour years, and your state senators and your congressmen, 'course we're talking about the United States then, but you still elect them on this area. So very definitely they should be allowed to vote. Once you reach twenty-one, I think it's something everybody dies for, you know he says, "I want to get into that polling place."

Q: Should there be a private university police force?

Harvey: Right. I stand very strongly on that. I think there should be a University of Michigan police force. Here we have a big, fine university, no police force at all, or

continued on page 20

THE BECKS

continued from page 3

jety. It's like the failure of most metaphysics and ethics. An obvious example would be Christian ethics. They've tried to insert Christian ethics into a capatalist and auth oritarian society, and you simply cannot. You simply cannot love thy neighbor as thyself in a capitalist society because you're dealing with people constantly on a financial level, and there is no way for that to happen. So the interior trip is one of opening up your senses, opening up yourself to feeling, and trying to live your life in such a way so that you have time to explore your own head and the world around you. And if you can freely explore your own head and your own body, the world around you also, then a kind of metaphysical trip begins automatically to happen. And I think truly that it starts in a fearless sexual area and begins to rise. And, finally, the physical mingles with the spiritual up there in the abstract head and brain, then it really happens.

Q: The reason I asked is that I guess I see that a lot of kids are more into the exterior thing, the "let's get together and do things", without really having any conception about. . .

Julian: Yeah, but a lot aren't, on the other hand. And on the other hand there are a lot of them taking the interior trip and not taking the exterior trip. And each group is denying themselves. That is, if you want to make social reform, and it's true you want to feed everybody, but if you don't take that interior trip, the feeding of everybody is often depending upon some other form of enslavement of people. You may be feeding everybody, but somehow you're enslaving people in one form or another.

Q: I guess it's my feeling that the exterior thing comes spontaneously from the interior thing, whereas not the other way around.

Judith: I wish I were so optimistic. I know so many people that go into interior trips and end up meditating for the rest of their lives, or at least for the last 20 years. It looked like they were going to start out good revolutionaries and they've just gone into finding their own ancient center, or their unwobbling pivot. . .

Julian: Not even in the last 20 years. There are hippies today who are so fan into taking their own thing and saying, "fuck the rest." I just feel that the interior trip that they're taking is really quite insufficient, really superficial. When I talk to them I get that feeling.

Judith: I wish I could agree with you, that a profound interior trip will take you to hearing your neighbor screaming also. . .

Julian: I think maybe a profound interior trip. . .

Judith: Maybe the difference is the word "profound."

Julian: And I think the problem is that. .

Judith: The trip for kicks maybe won't take you there, but there's something else,

Q: If that's what you're looking for on a trip--kicks.

Judith: Yeah. If that's what you're looking for. . .

Q: I know you can't possibly bring "Paradise" to every city in the world, but now you are doing a film of it, or at least it's conceived of. Do you think, as you mentioned before, it's obviously not a visual thing at all. Do you consider filming it as just a substitute sort of presenting it?

Julian: No, it's just that a filmmaker friend of ours by the name of Wynn Chamberlain got an idea for making a film out of this which seems to me a splendorous translation of this work in film language. It seems to me that it begins to do with the film similar things that "Paradise does with the theatre itself, and therefore it's valid. On the other hand, alot of people have spoken to us about doing the play, and we have even thought of-is there an enough people who are concerned with doing these people together and laying out our knowledge of this play as completely as we can, and then perhaps that would lead to other groups of people doing this play in various places. And the fact is that the film also has that intention, of instructing people, or firing up people, in such a way that they would go out and begin to perform the play themselves in various other environments.

Judith: I think the play could be done with very different rungs, cues, and rituals. I think the play could be structured this way, but designed for any group of people from their viewpoint in the revolutionary structure as we've designed it from ours--our conglomerate of 30 people. But I think another group of 30 people should change the play, and do other pieces with that kind of root, or maybe taking some of the pieces but seem particularly valid to them and then basing another structure around it.

Q: Like the "flying". The flying is the most perfect ending; it's just so beautiful.

Judith: Well one could use that if one were particularly attracted to that action. But build other parts.

Julian: Take anything out of it that you want because it's really not copyrighted.

Judith: It might be copyrighted for literary purposes, but I think it should be wanted to. It seems to it in the world. Ultimately, copyright is a terrible thing anyway.

Julian: Yes, it's a bad representation of holding property. Actually, our reason for copyrighting it is simply that if we don't, somebody else could use the idea and then we couldn't permit it to do it. Now, we're going to reserve for ourselves the right to do it, but we're not going to stop anybody else from doing it should they want to. You see, that's the difference in our attitude towards the copyright.

Q: Well, I know you have to go. We really appreciate everything.

Julian: And we do too, you see. It was a very groovy time here.

Judith: Yes, and we'll see you again, soon. I couldn't say good-bye if I didn't think we'd meet again, soon.

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OFFICER

Q: Do you think that there is any kind of an international student organizational conspiracy starting many of the protests?

Harvey: Yes, I do. I will reserve my comment on it however. But this is nothing on the local basis. It comes from a big organization. I'm sure no doubt about it in my mind why these guys are doing this?

Q: Which organizations would you think?

Harvey: Oh, your subversive groups have a lot to do with it. This is kind of a nationwide thing. There's no doubt about it. I always feel this way.

Q: Which subversive groups would you specifically point to? Can you think of any nationally?

Harvey: Oh, yes. I wouldn't point to any specific one. I think J. Edgar Hoover has made a statement on that. I think we'll leave it up to the Big Chief, what he says.

Q: How about SDS? Anything to say about SDS?

Harvey: No, I don't.

Q: What do you feel about civic involvement on all of the various levels--peaceful, and not-so-peaceful?

Harvey: Peaceful? Oh, I'd say fine. Get involved in civic government, fine. Be concerned because these are the areas you are living in now, you are residing in, you're gonna be here four years. Nothing wrong. But as I say, in peaceful involvement, the concern is fine. But I say to you when you get to the point where you come within my jurisdiction, then I say you're just asking for problems." [Note: sic, sic, sic, sic, sic, sic, sic!!!!]

Q: Do you think the universities should take specific action against students involved in demonstrations?

Harvey: Right! I think they should take definite action. Alright if the kid gets in trouble once the university should say, "Lookit, one more time and that's it for you. . . You're here to learn and to go to school and we're not going to come down and bail you out of jail every week." Why we have the sme individuals who keep getting arrested and keep getting booked and charged and the university keeps coming down and bailing them out. The kid says, "So what." Like some rich kid. "Don't worry. Mamma and papa will get me out." Some of protesters are saying the same thing. "Don't worry, The University of Michigan will get me out." This is not fair to theother decent kids who are going to school and want an education. The University of Michigan is getting a black eye.

Q: Why do your men use MACE?"

Harvey: Why are they carrying Mace? Because it is a new law enforcement weapon that causes less injuries to anybody. They can effect an arrest without anybody getting hurt. And anytime they arrest something new that we can effectively iniatiate an arrest without anybody getting hurt, then this is what the men will use. You carry a black jack over your head and your head splits open. You carry that scar for an awful long time. And yet we are at liberty to use this. You carry a .38 bullet in your shoulder for an awful longtime. To me MACE is much more effective. A little cold water and it's all gone.

Q: How about the problem of skin injury caused by the chemical?

Harvey: No, it can not. [Note: See New Republic, April 12, 1968, "MACE in the Face" by Roger Rapoport.]

Q: Which of the presidential candidates had the best stand on law 'n order?

Harvey: I will not give you my opinions on either one of the three candidates, [sic], you see, Nixon, Humphrey, or Wallace. But theydid not start saying "law and order"

continued on page 20

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SINCLAIR

(continued from page 1)

needs of its consumers–and they ain't.

My point is that if any freek can do anything to change the way things are for the better, the Beatles can first of anybody because they've got the money and the power [in terms of positive access to the mass information media] to bring that change about *right now* if they have it in them. And when somebody's got the resources & aren't making use of them I don't wanna hear what they're talking about, I wanna see them *do* it. As their program is "changing people's minds" or whatever, there are obvious possibilities here for the rich and famous which start with personal example and practice and which don't have anything at all to do with "those were the days, my friend."

Some of John Lennon's recent activity is really encouraging in this respect. John has newly defined himself as a total freek and of course is getting somewhat shit on by the straight types for what he's doing, but the important thing is that millions of kids are finding out by watching him that you can get away with it if you wanna.

Peter Fonda, left his little wifey of some years and moved into what the Detroit News would call a "hippy pad" with the international bachelor artist Yoko Ono, who is known and loved by freeks everywhere for her outrageous cultural assaults,e.g. a movie featuring shots of hundreds of asses, one after another. This was pretty far out for the old fab-four days, and people started wondering what was going on. They knew there had to be some thing to it because after all, this is John Lennon of the Beatles doing all this wierd shit, and there must be some good reason for it or he wouldn't be doing it, right?

Then he and Yoko got popped in their new place [which was formerly occupied, according to Rolling Stone magazine, by Ringo Starr, Jimi Hendrix, William Burroughs ,and other famous dope fiends] for possession of hashish, which was big news again especially since the Beatles copped out last year and said they'd quit smoking dope. Well, you knew it was a shuck but what could you say? It is interesting to note that their fans didn't start saying 'that shit but kept on smoking their dope, which goes to show you that you have to be as fast as the kids all the time or they'll leave you behind, caught up in your twisted image of yourself. You might think they're fucked up but then that's what you get for thinking it doesn't have much to do with what's really going down in the world[as opposed to your tiny head]. You get people smoking that dope and then try to tell them that's not where it's ag, and they just know better. They just watch you promenade with your Maharishi and issue your proclamations and then roll up another joint and watch your scene go up in smoke.

John Lennon was hip to it after all. Signing an ad in the London Times is one way of fighting the marijuana laws, but getting busted on the street and demonstrating to people that you get high and it's all right,because you're John Lennon of the Beatles is something else altogether. They don't relate too well to symbolic acts and gestures -- liberals, on the other hand seem to react to ideas--but they can really get behind everyday reality, and they know what it is to get busted and busted. They can trust somebody who's like you in his daily life. That's how the Beatles established themselves as a force in the first place, how Lennon's re establishing that force among the most important single social-cultural group in the world-- the alienated white middle-class youth. We're the ones who are going to change the world, because it depends on us to maintain the status quo and when we refuse to stand still the scene has got to change- fast! If Lennon's children refuse to grow up and fit into the adult assembly line the Establishment has to shut down when the old ones die out-- in fact even before, because the existence of any system is a minute-to-minute affair that needs constant reinforcement and instant replenishment of used-up energies. When we refuse to let them use our tremendous liberated energy for their cruel dy purposes we strike directly at their weakest point. That's what we mean when we talk about "dropping out"-- the only way to stop the system is to stop feeding it your life-force so it can keep you part at the center.

Lennon's latest caper is really a killer instinct. At the Grammys he corded a soundtrack to their film "The Two Virgins" with an album-cover picture of John and Yoko full-face naked on the front cover, a super-banner shot that boggles the mind. It's a killer album cover and of course its impact will be huge because everybody will see it and hear about it even if they never buy the album or listen to the music; there's a guaranteed market for the album no matter what it sounds like, what label it's on, what the package is, etc. etc. because, once again, it's John Lennon's record and that's news in itself.

Pop artists have been overly cautious in the past because they haven't realized their own strength. But there are some of us who know how to use the whole industry depends on us to make thier money for them, and we're determined to change the structure of that industry and the people it affects as we pass through it on our way to building a whole new structure of our own. Once you're a star or a personality people find out what you say and do, and it does have its effect on them. Again, look at the influence of Sgt. Pepper as an index to the power of pop groups to change people's lives. And watch what happens with John Lennon & his latest capers. You know I'm always talking about our three-point program: (1) the abolition of rock 'n' roll, dope, and fucking in the streets-and you'll see that John Lennon is now fully qualified. If this is the movement he's talking about, I can dig it, but since he started doing it only. Otherwise the song is just embarassing.

groove

by Henry Gelman

Bommed by the continual drag of daytime? Disgusted by the ridiculous comedies crammed to your head on weekends? Tired of fast action relief with groovy tv. All it takes is a little skill with the old adjuster and the desire to recapture your youth.

First of all, groove just before bedtime or wherever 7 o'clock a.m. is in your schedule with Woodrow the Woodman, on of all places, fascist TV2, WJBK. I guess it's because that of hipster Bob McBride [editorial director and general purveyor of all that's shit] isn't up that early ("cause it's before his first cup of coffee) or figures anyhow what can a little kids program be up to that's subversive. But up pops ol' Woodrow, He has long hair that's really his [not them I always thought Captain Jolly's beard was fake] and he talks to these groovy cartoon mik like they used to have on Howdy Doody (one of them I'm sure is Flubberdash). And he's always talking about peace in the forest [that's his bag, trees have the leotards and Little John sprites] and has a very lullingly peaceful voice and shows cartoons (H. Courageous Cat and the like is what you're into) in a real nice way. Be prepared for a downtrip, however, if you watch what comes on next---the ol' fruit Captain Kangaroo and his---heh heh---sidekick Mr. Greenjeans are still carousing in the barn yard.

Moving on to 2 o'clock in the afternoon [a transition easily made by sleeping till then] comes the show you have to watch to weed out all unbelievers who want to know why revolution watch. Dropout Court. What a groove. A man comes on at the end and says it's all simulated, but don't believe it. These cats are for real. Spitting and clawing and hissing and steel gray eyes [I have a color tv like a lot of people in Detroit I guess] and the whole scene. If doubting you come away convinced; if faithful you come away if not convinced; if convinced, you get spooked.

Then to nice things. At 3 o'clock is one of the greatest shows in tv history, Topper, with Leo G. Carrol, Robert Sterling, Anne Jeffries, and Neil the drunk dog [remember?] Great. Nothing more need be said except that it's on channel 50 [WKBD, Gaa Gordon & pals].

Or if you want to see Walter Brennan in his very *first* tv series and don't mind the Old Richard Crenna or the whinnyng Kathleen Nolan there's always the Real McCoys on Channel 9, CKLW. Then on channel 62---a just formed station, WXON, that doesn't even come on until 3:30---is the old Ann Sothern show [see Don Porter before he began Gigit before she entered the convent]. It's sort of a groove, except that I never did watch it that much in 1954 but it beats anything else on then.

Anyhow, it's worth waiting getting Channel 62 adjusted for [it may take that long] a half hour for what comes up next---THE greatest tv show of all time, Robin Hood, The Sheriff of Nottingham in all his sadistic glory preserved on actual tape for our benefit. He hasn't lost an inch with the years, remember hair Richard Greene or Alexander Gauge [Friar Tuck] or Archie Duncan [Little John]. Except sometimes they omit the beginning with the trumpets and Robin shooting an arrow into a tree, and that really pisses me. Mabey if we all write a bunch of letters and demand that they show the full show, something can be accomplished. Show us all have faith in the system, do something constructive, the whole bit.

Then comes another groove---Channel 50 again for the Little Rascals, or as MGM called them, Spanky and Our Gang. They show two 15-minute flicks, with only a couple commercials in between [more on that later]. Some of the really early ones, too, Last week the opening scene showed Buckwheat eating a watermellon while his li'l brother Cotton turned into a chimpanzee [honest!]. I'm dreading whether to keep this in, because if the Human Relations Commission or the Presbyterian Church or anyone finds out, how long do you think this'll go on? Spanky really was a groove when he was about 4 years old. After that he was just fat, [He's now 43 years old, and is a ad executive in Texas, Rhodesia,]

Then Channel 9 and Channel 50 try and foist Batman or Munsters crap on you [Channel 50 until a few weeks ago had Superman at 5 o'clock and Munsters at 5:30, but recently switched to Leave It to Beaver on Channel 62 again instead of watching reruns, even the American way triumphs again,] But fear not! On Channel 24 you can join a show already in progress with a comedy team down who performs unnatural acts on the 3-year old brownie Scouts, but in between is Rocky and Bullwinkle, a real groove even if it is for the 75th time around. Then of course the Amazing Adventures of Superman on Channel 50 again at 5:30; I've got the whole spectrum here, too, and you wouldn't believe how much George Reeves aged, and can you picture Lois Lane with red hair--- that's what the picture shows, there's no denying it [after they started shooting in colo ur in 1958]. Of course once in a while you can switch to 62 to Leave It to Beaver on 62, and as a matter of fact I recommend an even mixture of the two to keep your credulity for both, Or turn to Superman beginning [fasterthan] and watch Beaver, or watch Superman and turn on Beaver at the end and watch he and Wally turn out the light between them on the dresser in their twin beds with their striped pajamas.

Then that just about does it unless you're into I love Lucy 89bln reruns at 9 o'clock on Channel 24, But then at 6:30 is Cheyenne on Channel 24, and of course that's really groovy but I haven't been able to watch it yet since discovering it because some people want to hear Walter Cronkite tell it like it is. Then sit back for the Mod Squad, the Ugliest Girl in Town, and Dragnet, all of which can be a groove in themselves if you dig metal.

I'll get into it next time, but start watching Saturday morning tv with Super Jim and Super President and the Banana Splits and Spiderman and Adventure of Gulliver, and watch the commercials [as if you had any choice].

INDICTMENT

WASHINGTON, D.C. (UNS)- The Black United Front (BUF) Washington, D.C., has called for the immediate arrest and jailing of Rep. Jack T. Brooyhill, R-Va. as a deterrent to future violence in Washington. The front has charged Broyhill with making inflamatory statements. It also called upon President Nixon to appoint a statehood bill for the District of Columbia by 1969. The front isa coalition of moderate and radical black groups.

HARVEY

continued from page 19

until Governor Wallace came out and madethem see what people are upset about.

Q: What do you think about press coverage in Ann Arbor? Is it unfair?

Harvey: Yes. I do. The Ann Arbor News has treated me fairly. There are something I don't like about the way we in print, but they have to print them, but the good things they printed too. I think they have treateed me fairly but the paper at the University of Michigan I would say definitely has not. They have been strictly anti-Doug Harvey and they will always be. The way they simply blast at everything that we have done in the sheriff's office.

Q: Why do you suppose they feel that way?

Harvey: I wish I knew. I have no idea.

Q: What do you think of the speaking of some of the protesters at the County Building?

Harvey: I think it was really unfair. I think it was a miscarriage of justice. Very definitely because there's no doubt in my mindnor yours or anybody else's, those people were guilty, they were sitting in, and they knew they were guilty, theyknow they were ordered to leave, they know they were trespassing. Of course, this is the laws of our land and I very definitely am going along with it. It's a hard pill to swallow, but we have to swallow it. But you asked my personal opinion, and I think they are guilty.

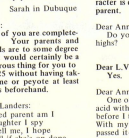
Q: What do you think about the marijuana laws that exist in the country today?

Harvey: I'll tell you. I can't right now answer anything pertaining to marijuana because I have acase pending in court and it would get me into trouble if I were to make some kind of statement as to what the law should be or what it should not be. I will comment on that. The law is there, and as long as the law is on the books I must enforce it. I would say very definitely I am prejudiced to a certain degree. I just want to keep it out of the papers, and so on.

And, you know, most of the kids at the university aren't in favor of the small group, I would say, who've got a couple of letters from students saying they certainly aren't in sympathy with this group.

I've looked aroundup there and I've seen some real decent nice young kids up there. I'm not letting afew get my thinking down on the University of Michigan. Ever since I was a youngster, I've thought I'd certainly want my son to go to the University of Michigan. And of course me, being a man, I want my son to play for the University of Michigan.

But if I had to go around and shake your hand and say "why, yes, I'll do everything I can for you. Don't worry now, I'll leave the University of Michigan studento alone." To me if you do that you're a man -- not a human being. If you don't believe in something that's right, then don't say what is wrong. [sic, honest]



Dear Ann Landers

Dear Ann Landers:

My parents and many of their friends have told me that it's a very dangerous and foolish thing to take LSD-25. I have been thinking about trying it, but now I'm very strogly opposed to my doing so. We agreed we would abide by your decision.

Sarah in Dubuque

Dear Sarah:

Neither of you are completely correct. You're right and their friends are to some degree correct. It would certainly be a very dangerous thing for you to take LSD-25 without having taken mescaline or peyote at least three times beforehand.

Dear Ann Landers:

A concerned parent am I
On my mind lies a load
You can tell me, I hope
How to tell if she's on dope.

Mrs. B.V.

Dear Mrs. B.V:

Your daughter is one of those commin hippie-drug freeks if she displays the following symptoms: average or abnormal breathing rate (LSD), pupils in her eyes (marijuana), coherent speech (cafeine), blood pressure (dexidrene). Any weakness in her character is due to your failingas a parent.

Dear Ann Landers:

Do you know of some cheap highs?

L.V.

Dear L.V.:

Yes.

Dear Ann Landers,

One of my friends ()'gave me acid without my knowing it, just before I took my army physical. With my mind out of control I passed it-- what'd you do if you were me Worried

Dear Worried:

Send a SASE COD package airmail special delivery marked inamost so that he will accept it. Enclose a 10 cent souvenir of Toronto.

Dear Ann Landers:

Enclosed is a capsule I found. I'm scared to take it until it has been analyzed. Can you help? S.M.

Dear S.M:

Thanks a hell of a lot. You were right not to take it, but from now on keep your problems to yourself. I've got enough problems without your lou sy downers.

Dear Ann Landers:

My husband ran out on me 4 days ago. With my four children running around, I have a terrible headache and I don't know where to run for help.

Please give me some suggestions.

Desperate

Dear Desperate:

Why don't you get back to your studying. I get 4,000 letters a day with the wild ideas you college students dream up. There are enough people with real hasles.

Problems? Send them to Ann Landers, c/o the Argus, 807 S. State Street, Ann Arbor.

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Ann Arbor Argus

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